THE NEW YORK DRAMATIC MIRROR.

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THE DRAMATIC AUTHOR AND THE THEATRICAL CRITIC

BY BRANDER MATTHEWS

A friend of mine who has written more than one successful play, has recently published his first book. It has been criticised in many newspapers in all parts of the country, and, to the author's great surprise, the most of these criticisms were highly commendatory. Often the same newspapers which praised his volume of short stories found fault with one or another of his plays as they chanced to be acted in one city or another. My friend expressed his astonishment to me, saying that, although his plays had been profitable to himself and to the actors who had produced them, they had rarely pleased the critics, and that he did not see why the critics should now like his stories any more than they had liked his plays. He admitted that perhaps his fiction was a little more carefully elaborated than his dramas, yet the difference could be but slight; in substance the tales and the pieces were essentially alike. Why were the ones praised at the expense of the other?

It happened that my own experience had been at once like and unlike my friend's. I had begun by writing books, and my first plays had been acted after I had published half a dozen volumes. I told him that I, too, had felt the same shock of surprise, in finding that the papers which had praised my books, not infrequently fell foul of my plays. This to me was the more surprising, as I did not see any difference, in point of merit, between the plays and the stories; indeed, it seemed to me that whatever merit the stories might have was due in great measure to their careful construction and their simplicity of motive, qualities which ought to be of use to a dramatist. After a comparison of the reviews of our books and the notices of our plays, we found that more than four in five of the reviews of our stories were eulogistic, and that barely two in five of the notices of our comedies were even moderately favorable. Believing that there was no such variation in our work in these two departments of literature, we were forced to the conclusion that the difference was in the attitude of the theatrical critic from that of the book-reviewer.

This difference is enormous. It is far greater than any one can imagine who has not had the comparison forced upon him as it was forced upon us. Due allowance must be made, of course, for the haste in which the theatrical critic has to do his work, when compared with the relative leisure of the book-reviewer. Probably the theatrical critics of the country are, as a whole, quite as able and quite as honest as are the book-reviewers, as a whole. But the attitude of the theatrical critic toward the play he is examining is strangely unlike that of the book-reviewer. For the most part the book-reviewer is courteous in his manner, not to say kindly. For the most part the theatrical critic is acerb, not to say acid. The book-reviewer is glad to be able to discover merit and poirt out the good work of less known writers. The theatrical critic is generally afraid to praise. It may almost be said that while the man who writes about a book never abuses it unless he has to do so because of its irredeemable badness, the man who writes about a play never praises it unless he has to do so because of its overwhelming success. It is a fact that the articles of the book-reviewer are sometimes uncritical, because of their mildness, but the articles of the theatrical critic are even oftener uncritical from their harshness.

Which is the fairer attitude? Which is the more likely to further the future of the drama in this country? Which is the more likely to increase our respect for the critics and to increase the influence of criticism itself?

A book, however important, is but a little thing. If an author can command a few hundred dollars, he may have it printed and published himself where and how he please, without help from others. But a play, even the least important, calls for the aid of a company and the use of a theatre; and, at the very least, the cost of production is ten times that of a book. Why, then, should the theatrical critic be severe when the book-reviewer is gentle?

A new book, even when it is hard to read, is easy to review. There it is; the reviewer has it in his hand; he can read it and re-read it; he can sleep on his opinion and modify it in the morning; he can counsel with his friends; he can make sure of himself before he sets forth what he thinks. But a new play, however slight, is not easy to criticise, for the critic has to judge the play through the acting (as he has also to judge the acting through the play). He has not the play as the author wrote it, he has it only as the actors performed it on the occasion when the critic was present. Why, then, should the theatrical critic be swift in dealing damnation, his task being doubly difficult; when the book-reviewer, whose task is relatively easy, is slow to condemn?

This, indeed, is the prime difficulty of theatrical criticism, that the critic can view the play only through the medium of the present performance. And this difficulty is almost insuperable. Every one who has seen the stage from the far side of the footlights knows of instances where a bad play has been saved by good acting and when a good play has been lost by bad acting; but no one knew this at the time save, perhaps, the author. The critics are not to be blamed for not discovering it, but the knowledge that this liability to error lurks in every performance of every play, might tend to make them slower in forming an opinion and more guarded in expressing it.

Three years ago, a comedy called Margery's Lovers was acted at the Madison Square Theatre, and the author was praised by a critic for the skill with which the character, played by Mr. Alexander Salvini, was differentiated from the regular stage-villain. Now, this praise was wholly undeserved; the author had written the regular stage-villain, but Mr. Salvini had touched it with his art and made it seem other and better than it was.

Last Winter, a comedy called A Gold Mine was acted at the Fifth Avenue Theatre, and the authors were blamed because the hero mistook an English butler for an English baronet, a mistake which the critic declared it to be quite impossible for any one to make. Perhaps it was impossible for a sensible man to mistake the butler, as he was then made up and acted, for a baronet; but the mistake itself is not at all unlikely. We all know the anecdote of the man at a Delmonico ball turning to the man next him and saying, "I beg pardon, but are you one of the waiters?" only to be answered, "No, are you?"

Just as Mr. Salvini had lent the author of Margery's Lovers the shield of his histrionic genius, so had the authors of A Gold Mine been betrayed by the actor who took the part of the butler. When a theatrical critic of experience sees the performance of an old play, of an accepted legitimate drama, or of a so-called Old Comedy, he has a standard of comparison. He may have read the piece; he may have seen it acted before; he has at least a knowledge of its purpose. But at the performance of a new play he has no standard of comparison. He must make up his mind with no help from the past. He must judge the play from the performance before him. The difficulty and the danger of his hasty judgment should lead him to lean on the side of lenity.

It is on new plays that the future of the stage depends. It may be asserted that no actor (with scarcely an exception) ever rose to the head of his profession without new parts in new plays. And it can be said, without fear of contradiction, that if the drama is to keep in touch with the times and to have any share in the life of the day, it can do so only by means of new plays. But a new play is, of necessity, less complete than an old play. In the course of successive performances a play grows richer and richer by accretions of "business" and by adroit additions. Consider how bare Shakespeare seems in the library editions to any one familiar with the accumulated traditions of the acting version. Read the scene in The Rivals in which Bob Acres consults Sir Lucius in regard to the sending of the challenge, and then see it represented by Mr. Jefferson and Mr. Florence, and note how a century of acting and four generations of comedians have enriched the dialogue with business and evolved "points" and "effects" undreamed of by the author.

And this very comedy of The Rivals, which seems to us now almost the finest play which the Eighteenth Century has bequeathed to us, was a dead failure on its first performance. It was then withdrawn for repairs, and when reproduced, much amended, it won its way. The comedy which in French dramatic literature holds the place of The Rivals in English is the Barbier de Séville, and at its first performance, Beaumarchais' play was a failure, as Sheridan's had been; and, like Sheridan's, it was revised and brought out again with success at last. If The Rivals and the Barbier de Séville were first-night failures, perhaps it would be well for the theatrical critic to remember that a play is rarely seen to such disadvantage as on a first night. But it is then, and then only, that most plays are seen by most theatrical critics.

The new plays which are of interest to us in America, and of most importance for the future of our drama, are new plays of American authorship. And it is toward these that the theatrical critic seems to be most intolerant. The imported English comedy or the adapted French drama ought to have no place on our boards unless it is of the first quality. There is no sense in bringing from abroad anything which is not of the very best. In our theatres here we should be allowed to see the picked successes of Europe; but only the picked successes are worthy of transport across the ocean. There is no reason whatever why the average play of London or Paris should be reproduced in New York; and the attempt to transplant in America the merely moderately successful French or British dramas, is nearly always a failure. If only the best of the foreign market is to be offered for sale here, then the theatrical critic is warranted in applying his severest criterion to the imported article. More often than not, I think, it will be found that he is most exacting in dealing with the play of domestic authorship and that he is inclined to let the imported play pass under cover of its foreign reputation.

It is obvious that there are many lovers of the theatre who believe that our stage is still wholly dependent on France and on England. It would probably surprise these playgoers if they were shown that the great successes of the past quarter of a century have nearly all been of American authorship. Frou-Frou and Fédora made less money than The Banker's Daughter and The Henrietta; The Silver King and The Lights of London were not more popular than are Held by the Enemy and Shenandoah; The World did not surpass the record of Under the Gaslight; and The Two Orphans, overwhelming as was its triumph, must yield the first place to The Old Homestead. The Shaughraun was written on this side of the ocean and so were Rosedale and Hazel Kirke and The Wife. What series of imported plays can be set up alongside that remarkable series of American character-sketches which begins with Rip Van Winkle and which includes Kit, The Gilded Age, The Mighty Dollar, Davy Crockett, The Danites, Sam'l of Posen and My Partner?

As I set down this list and as I recall the reception these plays met with at the hands of the theatrical critics when they were first produced, I think I am justified in saying that the most of the imported pieces here mentioned were praised, while the most of the American pieces were greeted with severe strictures. And this brings me back to the place whence I started. Our theatrical critics are more prone to point out blemishes of American plays than they are to praise beauties. Indeed, they are prompt to see the blemish and slow to discover the beauty. That this attitude is injurious to the cause of the drama in this country I feel sure; and I am also convinced that is one of the reasons why the influence of theatrical criticism is far less now than it used to be.

Charles Barnard, of The Century, will contribute a paper entitled "Science on the Stage," next week.

NEXT!

Last month THE DRAMATIC MIRROR made an editorial appeal to aspiring etymologists to give us a better English name for *lever de rideau* than "curtain-raiser." This appeal has called forth various suggestions. The Boston *Post* suggested the German term *Vorspiel*, as "there seems to be no English word, and the German describes the nature of the play better than the French." Another scholarly suggestion, "ante-play," came all the way from California.

The Boston *Transcript* objected to using the term either in its original or in a translated form, claiming that the French phrase is slang, and that we have slang enough of our own. On our taking exception to this off-hand expression of opinion, the *Transcript*, with delightful inconsistency, informed us that the French slang for "little pieces in one act, without importance and without value, played before the principal attraction," is "*ours*—'bears' in English. Hence, we must draw the conclusion that *lever de rideau* is the technical, and not the slang, term after all—*n'est-ce-pas?*

A writer in the Boston *Beacon* is somewhat more to the point in suggesting the terms "opening piece" or "fore-piece" as pendants to the old-fashioned afterpiece. These are certainly acceptable English substitutes, and we trust that we are not robbing the *Beacon* of any credit in submitting as a happy improvement on "fore-piece" the euphonious and expressive term of frontis-piece.

AN ELABORATE PAPER.

Birmingham, Ala., Age-Herald.

The handsomest Christmas edition which has been published in America has just been issued by THE NEW YORK DRAMATIC MIRROR. It is from every standpoint a success, and it is a lasting monument to the capacity of Harrison Grey Fiske, the splendid man who has so long been its proprietor and editor.

The edition is so large that it may almost be called a book, and between its leaves can be found more interesting matter than has appeared in any book which has been published within the past year. The cover is the perfection of the lithographers' art, and throughout the pages are scattered the most beautiful engravings and photo-gravure work.

The contributors to this elaborate paper comprise almost all of the best known actors and actresses, among whom may be mentioned: Milton Nobles, Patti Rosa, Adelaide Moore, Margaret Mather, Dion Boucicault, Wilson Barrett, Rhea, Frank Mayo, Estelle Clayton and others, including also many well known writers and managers.

There are several pictures, among them a page devoted to representative American actresses, and on it appears the faces of Kate Forsythe, Charlotte Tittell, Mrs. Berlan Gibbs and Sadie Martinot. On another page are the representative dramatists and the pictures of A. C. Gunter, Bronson Howard, David Belasco, H. C. DeMille and Henry Guy Carleton are given. There are many other features which are worthy of special mention, and the paper altogether is a treasure to all lovers of the drama.

The editor and proprietor of THE MIRROR, Harrison Grey Fiske, is one of the best-known newspaper men in America. He is a man of strict integrity and of the highest and most delicate sense of honor, and he has done more for the elevation of the stage than any other man in the country. He has thousands of friends who will see the Christmas number of THE MIRROR and be happy because of his success.

LAURA E. A. PAIGE, a niece and *protégé* of Laura Jean Libbey, is hard at work getting up a monster benefit in aid of the stricken widow of Peter Clausen, the lineman, who was the latest victim of the electric light wires. Among the attractions are William B. Vernam and May Woolcott, in recitations and dramatic readings; Mlle. Mastuan, soprano; Master Willie Polle, musical prodigy; Agnes Rosina Paul, soprano; Harry Winsman, whistler; Laura E. A. Paige, elocutionist; William J. Coleman, tenor; Harry M. Covert, banjoist, and Olive P. Fairchild, contralto.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

CASINO—Reunion, 8:15 P. M.
GRAND OPERA HOUSE—My Jack, 8 P. M.
HARLEM OPERA HOUSE—Fanny Davenport, 8 P. M.
KOSTER AND BIAL'S—Mr. McGinty and His Family, 8 P. M.
LYCEUM THEATRE—The Charity Ball, 8:15 P. M.
MADISON SQUARE THEATRE—Aunt Jack, 8:30 P. M.
PEOPLE'S THEATRE—Hands Across the Sea, 8 P. M.
TONY PASTOR'S—Tony Pastor's Own Company, 8 P. M.
THIRD AVENUE THEATRE—Harbor Lights, 8 P. M.
UNION SQUARE THEATRE—The County Fair, 8:15 P. M.

TO CORRESPONDENTS.

THE necessity of going to press one day earlier this week unavoidably crowded out the letters of the correspondents who did not mail in time to reach this office on Saturday morning last.

Correspondents are requested to return their 1889 credentials this week. The new ones will be issued as soon as the former are received and canceled.

WEALTH VERSUS BRAINS.

CLUBS started by men with brains generally fall into the hands of men with money. The history of nearly all successful clubs, organised on the plan that the literary and artistic element shall predominate, shows that the intellectual class is almost always buried out of sight by the influx of wealthy members.

The reason for this is obvious. The commercial spirit enters largely into American social life. In order to live, a club must be conducted on a business basis. To achieve popularity, it must possess sumptuous quarters and its management must be marked by liberality. To flourish, it must be handsomely patronized. A club in New York is a luxury—it is not, as in London, a necessity. We are speaking, of course, of a club that is established on a basis of respectability—not of the bohemian coteries that are formed simply for the sake of jovial comradeship and the consumption of beer and cheese sandwiches.

Men of brains are rarely men of wealth, and the natural result is that the clubs they seek to establish drift beyond their control into plutocratic channels; that is, if they are so fortunate as to survive the precarious stage of club-infancy. Many brave experiments have been made to establish a literary and artistic club in this city, but they have all either failed dismally or have been diverted from the original purpose of the founders.

The brainy men—those of them that can pay their dues—are not able to indulge in the extravagant expenditures essential to become a popular clubman; while the gilded youth that swarm about them, assume a lordly superiority of attitude that is based on ability to buy "fizz" in reckless quantities, play heavily, and suck huge canes while ogling women from the vantage-ground afforded by the front windows.

But even taking these facts into consideration, the action of the Calumet Club in rejecting ARCHIBALD C. GUNTER, when he was proposed for membership last week, is singular. Mr. GUNTER is an author, it is true. But even this disadvantage should not have stood in the way of his admission, because Mr. GUNTER is a successful author, who has made money enough from his books and plays to buy and sell many of the Calumet's callow members. According to the Club's own standard, therefore, he was eligible.

The Calumet was founded by literary men. The GUNTER case clearly shows that it has fallen, in the usual way. Had the author been a tout for a new brand of champagne, drawing royalties on the corks he could induce his acquaintances to draw, he would doubtless be welcomed by the Calumet with open arms. As it is, he is engaged in the discreditable occupation of writing books. That disqualifies him for membership. It would be the height of impropriety to let brains enter the Calumet portals. The incandescent light furnished by Mr. EDISON answers all purposes—the light of Mr. GUNTER's brains might create a panic in the card-room.

The members have put that fact into Mr. GUNTER's pipe, and he must smoke it, while repenting of his sad mistake in descending into the degraded depths of authorship.

DRAMATIC LIBRARIES.

THE widow of JOHN GILBERT has presented the books left by the deceased actor to the Boston Public Library. The donation consisted of more than one thousand works, the greater number of which relate to the stage.

Mrs. GILBERT, of course, had a perfect right to bestow these books as she saw fit, and no doubt the institution selected to receive them will find them an interesting acquisition. But it seems to us that it would have been more appropriate and more beneficial had she given her husband's literary collection where it would have been held particularly for the advantage of the members of his profession, now and hereafter.

There are two dramatic institutions which are engaged in the praiseworthy effort of gathering theatrical libraries. One is the Actors' Fund and the other is The Players' Club.

The Fund, unfortunately, has made little progress in this direction. In spite of frequent appeals for additions from professionals, it has succeeded in obtaining but a few scores of volumes in the four or five years since the idea was conceived. It is satisfactory to note, however, that in this meagre lot there are several works of genuine interest, besides a number of books that are valuable because of their history and associations. The Players' on the other hand, has already secured the nucleus of what will be, in time, a fine dramatic library. It possesses a very good and comprehensive list of works, which is growing steadily.

It is not difficult to perceive the reasons why the library of the Players' has made a fine beginning within a year, while that of the Actors' Fund can hardly yet be said to have fairly begun. The Players' is an institution which enlists the interest of influential and wealthy persons, both in and out of the profession. Its founder, Mr. BOOTH, has given it his own book treasures, while other collectors, like Mr. PALMER, Mr. DALY and Mr. JEFFERSON have made liberal additions. A suitable repository having been provided and the financial future of the club being assured beyond question, they know that their gifts will be permanently housed and perpetuated.

This is unquestionably a great inducement, and one which the Actors' Fund does not offer. The Fund is an established fact, and its charitable functions have been demonstrated to the admiration of everyone interested in following its glorious career. Yet it is dependent for income upon resources which, although they are large and have heretofore been adequate, are nevertheless uncertain and precarious. The membership fees are not considerable; they go but a small way toward meeting the demands upon the treasury. The share of the city theatre-license moneys that the Fund has received for the past few years is not compulsorily apportioned to its uses. On the contrary, the disposition of that money rests solely with a municipal board, a minority of whose members has all along opposed the annual grant to the Fund. A change in the complexion of that body might, at any moment, deprive the Association of nearly one-half its present annual receipts. The benefit system varies in efficacy. Some years it is rich in returns, and some years it is not.

Of course the Fund can reasonably expect, with good management and the prompt and ample performance of its eleemosynary duties, to receive that faithful and abundant support to which it is fairly entitled. At the same time, men who might be eager to bequeath their valuable dramatic libraries to the Fund after death, or who would be willing to contribute books now, hesitate because of the uncertainty which must necessarily surround the future of the Association. Several men who own fine collections have told us as much. An institution whose management is subjected to change from year to year, and whose sources of income are irregular, they say is not an assured depository for valuable libraries, whose creation has cost many years of thought and the expenditure of large sums. Unquestionably, the selfish and heartless division of the old Dramatic Fund has added to these fears. The inglorious winding up of that concern, which began as splendidly as did the Fund, has been instrumental—just as THE DRAMATIC MIRROR predicted—in exciting fears of posthumous upheavals of a similar nature in kindred organizations, and it will unquestionably raise a high barrier to testamentary benefits that the newer association would, perhaps, have otherwise enjoyed.

And yet, to return to the library question, the Fund could do much more good for the profession with a large one than can The Players', for the Fund's reading-room is open to all professionals that desire to join the society, while the Players' contains but a couple of hundred actors, and no others but the members have access to the books. The visitors to the Fund rooms number thousands where the Players' receive but scores.

The advantages to be derived by a dramatic library, open to the whole profession, are incalculable. That is why we regret that Mrs. GILBERT did not give her husband's books to the Fund instead of to a public institution. Mr. GILBERT is no longer here as an exemplar and an instructor to the youth of the profession. But his books might have gone on imparting knowledge for generations, had they been appropriately bestowed.

By the way, what has become of the money raised by a benefit in this city several years ago, to be applied toward the foundation of a dramatic library? The amount was in the neighborhood of $3,000, we believe. It was placed in the hands of a committee of which, unless we mistake, Messrs. MOSS and EDWARDS, are members. Cannot this money be turned over to the Fund, to be devoted to buying dramatic books? It is useless, at present, and there is no likelihood that an amount will ever be obtained large enough to purchase a library, much less a building for its keeping. The Fund has a place to offer and the money would be a great help.

WISELY ABANDONED.

WHEN the project of erecting a statue to LESTER WALLACK in this city was first discussed, THE DRAMATIC MIRROR pointed out the impractibility of the idea. Until statues to the great actors that our country has produced were set up in our parks and streets by the genius-loving of the community, we thought that the distinguished manager and light comedian should wait. We had no objection to the WALLACK statue, if FORREST and CUSHMAN and other more notable histrions were first honored.

And now, but eight months after the publication of these views, comes their justification in the announcement that the committee of women formed for the purpose of raising funds has abandoned the plan and disbanded.

If they wish to testify their appreciation of the stage in a more sensible manner, these women cannot do better than join the CUSHMAN Monument Association, organized by Mrs. INGERSOLL LOCKWOOD, and expend their energies in raising money for the worthy object that called it into existence.

AN uncalled-for note of alarm was sounded recently by a morning paper in reference to the alleged non-compliance of some city theatres in having the diagrams of their houses conspicuously printed on the programmes. It was charged that these exit diagrams were sometimes crowded out of the programmes by advertisements, or else they appeared in a compressed form in an obscure corner of the house sheet. In this great capital where there are 50,000 strangers daily within our gates, and a heavy percentage of that number swells the attendance at the theatres, it is obvious that the law compelling all theatres to print these exit diagrams is a wise one, but as a matter of fact it must be recorded that scarcely anybody in a theatre can ever be seen reading that part of the programme where the diagram appears, and in the majority of these house sheets it is clearly and conspicuously printed.

THE recent catastrophe at Johnstown, Pa., in which thirteen persons were killed and a number maimed and wounded during a panic, caused by a groundless alarm of fire while witnessing a performance given by Stetson's Uncle Tom's Cabin company in a ramshackle barn that had been condemned as unsafe, painfully enforces two lessons—the imbecility of the audience and the criminal culpability of the local municipal authorities. Had the latter done their duty in either closing the rookery altogether, or compelling the owners to provide it with ample exits, this dire casualty would not have to be chronicled. And what a terrible commentary on audiences that lose their heads is the fact that the fire in Johnstown on that night was a mile away from the death-trap used as a theatre.

NOTHING pleases us better than to be able to chronicle the success of an American play. The popularity of The Charity Ball, therefore, is one of the gratifying features of the present season. It is not a great play, it has various faults of construction and other defects; but the characters are American and the plot is laid in New York. The patronage accorded to this piece should encourage other managers to produce plays of home make, instead of confining themselves to those endorsed by London and Paris audiences. We are by no means of the opinion that dramatic art should be limited by geographical prejudice. On the contrary, we have always held that dramatic art should be international. Still, we always welcome good native work without depreciating plays of foreign authorship.

THE reprehensible habit which American audiences have of leaving theatres and concert halls before the conclusion of a performance, was emphatically rebuked by a prominent Western star last week. About ten minutes before the fall of the curtain some of the auditors began to make their *sortie*, which so annoyed the star that he summarily stopped the performance. The remainder of the audience took the hint and kept their seats till the close of the performance. The rudeness of audiences in this respect has become such a chronic offence that it has been suggested that the orchestra, as in England and the colonies, should dismiss the audience with a national anthem. It certainly is a nuisance that ought to be abated, and any means that would effect that reform would be hailed with delight by the players.

OPERATIC performances with German librettos appear to have gained a permanent foothold in New York. In some measure this is due to the fact that a large proportion of our metropolitan population is of German origin, but it is mainly owing to a recent fad of fashionable fancy. Still, we trust that the time is not far distant when grand opera sung in English will become a permanent institution. The argument that English is not a "singable" language was disproved long ago.

THE inauguration *soirée* of the Théâtre Franco-Americain has taken place, and was attended with fair success. It is to be regretted, however, that the committee could not have selected a better place for their experiment. If the French residents of New York seriously desire to establish a theatre of their own which shall be an honor to the school it represents, the tone, both of the repertoire and the performance, must be of a distinctly high standard, and free from all danger of degenerating into the frivolous class of entertainment which formed the first part of last Thursday's programme.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

If anything was necessary to establish Mr. Gunter's status as an author it has been furnished by the Calumet Club. It isn't every man that is brainy enough to be rejected by that institution.

✤

Mr. Daly's revival of As You Like It suggests the idea of the Venus de Medici clothed in one of this season's dinner dresses. For the first time on record this comedy is given a genuine "contemporaneous" flavor. Great man, Mr. Daly.

✤

A reader writes that he attended Wilson Barett's performance of Hamlet at the Fifth Avenue recently. Between the acts he asked an usher how old the star actor might be.

"Oh, about forty," was the answer.

"He makes up to look younger, doesn't he?" remarked the auditor.

"Yes," said the usher, "you see, that's one of the tricks of our profession."

✤

Members of the Bootles' Baby and Our Flat companies were stopping at the United States Hotel in Boston recently. Alice Harrison of the latter company on her arrival was greeted by the darkey boy, who runs the elevator, with these words:

"Glad to see you again, Miss Harrison. Is you wid de Bottled Baby comp'ny dis season?"

✤

In connection with Mr. Gassaway's statements concerning the unauthorized dramatization of foreign novels, made in a letter printed on another page, I can only repeat that, in my opinion, the appropriation of such a work, particularly when the author meditates a dramatization of his own, is both dishonest and discreditable.

Because an author of a book omits to specify that all rights are reserved, it does not follow that a complete abandonment of all rights is implied. When a book is copyrighted either here or in England the statement that it has been entered for that purpose means that whatever protection the law affords has been secured.

To defend the appropriation of Bootles' Baby on the ground that the author did not care whether her book was appropriated or not because she failed to place "all rights reserved" on it, is begging the question.

Moreover, the fact that she afterwards authorized a dramatization, the American rights to which were sold to Kate Claxton, proves pretty conclusively that she did not mean Mr. Gassaway or anybody else to infer that she had no objection to the use of her book.

✤

If seventy-five per cent. of the plays now in existence originated in the same way that Mr. Gassaway's dramatization of Bootles' Baby did (an assertion which that gentleman makes) then it is perfectly true that the manner of their procuration should be condemned.

Surely a dramatic author should be the first to acknowledge that brain-work is entitled to the fullest protection from piracy, whatever may be the state of the law or the moral sense of the people.

The license afforded by the present lack of international copyright provisions does not make the offence of wrongful appropriation of authors' productions less, nor does it alter the question, of literary honesty involved, one jot or tittle.

FORMOSA TO BE REVIVED.

A statement has appeared in a morning paper that Mr. Boucicault is engaged in composing a new domestic drama and has reached the last act of this work, and that he has taken Ben Teal as collaborator.

This is incorrect. Mr. Boucicault is not employed upon any such play, nor is Mr. Teal collaborating with him. Two or three of his old pieces, such as The Streets of New York and After Dark, having been revived recently with much success, Mr. Teal conceived the idea of reviving one or two others. Mr. Boucicault consented to furnish these works, stipulating that beyond the literary labor of making certain alterations, he should not be called upon for rehearsal work. The play selected by the dramatist is Formosa, and this is doubtless the piece alluded to. He is shaping it to suit the requirements of modern taste.

Mr. Boucicault has no new play in hand excepting the domestic drama he is writing for Sol Smith Russell. He has a new, four-act modern comedy waiting an opportunity for production, but this was completed many months ago.

With its forty-two pages, its handsomely lithographed cover, and its variety of matter, THE NEW YORK DRAMATIC MIRROR stands easily in the front rank of the Christmas publications. Stories by Mrs. Kendal, Harry Dixey, Col. W. E. Sinn, Cora Tanner, Frank Mayo, Marc Klaw, Wilson Barrett, Louis Aldrich, Madame Rhea, and a score or more of others distinguished in the dramatic profession, are interspersed with poems by E. H. Sothern, Wesley Sisson, Louise Paulin, Margaret Mather, and Nat Childs. Mr. Harrison Grey Fiske, has written a very strong story in "Our Mr. Binks," a story with a good deal of pathos and a good deal of human nature in it. Mr. Albert Ellery Berg is represented by a clever bit of verse, "Our Soubrette," and Ernest Delancy Pierson contributes a rondeau, "The Curtain Falls." Four full page lithographs, which include portraits of five American dramatists, five representative American actresses, a capital portrait of lawyer "Abe" Hummel, and a fantasy, "The Editor's Reverie," add to the beauty of the issue, while almost every page is embellished by capital pen-and-ink sketches, portraits and engravings.—*The Journalist.*

OBITUARY.

DAVID BIDWELL.

David Bidwell, one of the oldest managers in this country, died at ten o'clock on the evening of the 18th inst., at his rooms in the Phœnix Hotel, adjoining the Academy of Music, New Orleans. The cause of death was not announced, but he had been suffering from the gout and rheumatism for a number of years. His death was expected for nearly a week, and his brother, John Bidwell, was summoned from New York, and with Mrs. Louisa Bidwell, the deceased manager's wife, and a few close friends, was present when the end came. The funeral took place on Thursday last. The Academy will be conducted this season with Mrs. Bidwell as proprietor and A. Roig as business manager.

David Bidwell was born in June, 1821, in the little town of Stuyvesant-on-the-Hudson, in New York State, and was consequently in his sixty-ninth year. At the age of fourteen he began steamboating with his father, who commanded one of the famous boats of the Hudson River Association. Young Bidwell was very clever, and as he could play the violin, dance and sing he soon became a universal favorite both with the officers and men and the passengers of the steamboat line mentioned. He continued steamboating during the Summer for eight years, while in Winter he became first connected with the profession of which he was to be such a useful and conspicuous member, as a treasurer or ticket-seller in the theatres of that time. In 1843 he fitted up and managed the Empire House on Barclay Street and later removed to a much larger establishment on Nassau Street, which he conducted with great success until November, 1846, when he was induced to join his brother Henry in the ship chandlery business in New Orleans. His usual success followed in his new enterprise, and looking for a wider field, he withdrew from the firm in 1850 and purchased the famous Phœnix House, in which he made a mint of money.

In 1853, Mr. Bidwell and George Laurason built the Amphitheatre, intending it for equestrian entertainments. The following year, after the burning of the Varieties Theatre on Gravier Street, Mr. Bidwell changed the Amphitheatre into a theatre, and rechristened it the Pelican. Dion Boucicault and his company were the first to play in it. In 1856, Mr. Bidwell formed a copartnership with Dr. G. R. Spalding and Charles J. Rogers, the firm being Spalding, Rogers and Bidwell. They refitted the Pelican Theatre at considerable expense, and called it the Academy of Music, and it has ever since, under the personal management of Mr. Bidwell, been the banner theatre of the South. The name of this firm soon became world-famous, as they sent out circus enterprises of great magnitude. Mr. Rogers withdrew from the firm after the third successful circus expedition to South America. Messrs. Bidwell and Spalding continued the business upon a much more extensive scale. In 1867 they built the Olympic Theatre in St. Louis, one of the finest theatres in the West. Having leased the theatres in Memphis and Mobile they rebuilt and remodeled them, and thus formed the first theatrical circuit in this country and inaugurated the system of traveling combinations. Besides the houses mentioned they had also theatres in Paris and Havana.

In 1867 Mr. Bidwell, Dr. Spalding and Avery Smith projected the Great American Champion Circus, which went to the World's Exposition in Paris. Mr. Bidwell had full charge of this enterprise, and he took Paris by storm, literally coining money during the year's stay of this unequalled show in the Theatre du Prince Imperial, which was remodeled into an amphitheatre at a great outlay. Mr. Bidwell then brought his great show to London, where he leased the Amphitheatre on Holborn Hill, which he enlarged and remodeled. During the five months that he remained in London he repeated his Paris success, but he fell ill and the rest of his European tour had to be abandoned. Mr. Bidwell returned home in 1868 and resumed the management of the Southern circuit. In 1871, Spalding and Bidwell sold all of their circus property and theatrical interests except the Academy of Music in New Orleans and the Olympic Theatre, St. Louis. In 1879, Mr. Bidwell bought the St. Charles Theatre, New Orleans, and in 1880 he rebuilt that house. About a year ago he gave up the St. Charles and his interest in the Grand Opera House, but he held the Academy of Music at the time of his death.

Mr. Bidwell's great managerial success was not only due to natural talent and executive ability, but largely to the fact that he attended personally to all of the details of his many enterprises, and he was justly called the Napoleon of managers. Socially, Mr. Bidwell was a generous, jolly, companionable man. Like all large-hearted men, he was fond of delighting children, and he was the originator of the custom of presenting toys to children at the matinees during the holidays. He possessed at times a gruff exterior, but it only concealed a big and generous heart. Now that he has passed away the two surviving managerial *doyens* are John T. Ford, of Baltimore, and J. H. McVickar, of Chicago.

THE NEW YORK DRAMATIC MIRROR sends out a beautifully printed and illustrated holiday number of forty-three pages. It is full of evidences of artistic and editorial ability.—*La Crosse, Wis., Morning Chronicle.*

OVERHAULING THE PIRATES.

It is reported that A. K. Arthur, of 1281 Washington Street, Boston, is preparing to put a pirate organization on the road in the Chicago success, Bluebeard, Jr., owned and managed by John W. Norton and company, of the Chicago Opera House, and now running successfully at the Tremont Theatre, Boston. Arthur has been sending out circulars soliciting dates from local managers in the smaller cities of New England. His letter-heads bear the following in large type: "The Chicago Extravaganza company in the latest European sensation Bluebeard, Jr., under the personal direction of A. K. Arthur."

It has been proved that Arthur procured some of the lithographs displayed in store windows in Boston, and with his elaborate circulars he encloses the lithographs, together with the cast of the genuine company. It is Arthur's evident intention to convey the impression that his pirate crew is the Chicago company. Manager Henderson, of the Tremont, has taken legal steps to protect the rights of John W. Norton's company in Bluebeard, Jr. In an interview, Arthur informed a Boston *Herald* reporter that he had "a company of good people from Lynn and elsewhere rehearsing a version of Bluebeard that you can buy at music stores in Boston." Arthur intends to open his season on Jan. 6 in Beverly, Mass. He claimed that he had as much right to call his party the Chicago Extravaganza company as to call it the Lynn Extravaganza company. He further said: "We started to call our piece Bluebeard, Jr., because Bluebeard is rejuvenated in it, just as he is in the Chicago production, but as soon as we found this would be an infringement of the other people's rights we erased the 'Jr.' on our letterheads." Whether Pirate Arthur's nerve is equally composed of brass and chilled steel is a problem for the neurotic scientist, but it is certainly phenomenal.

The subjoined letter, requesting lithographs and paper of Little Lord Fauntleroy, was received last week by an attaché of the Keokuk Opera House:

DARLINGTON, Wis., Dec. 15, 188..

DEAR SIR. I see that you will have Little Lord Fauntleroy Dec. 18. I want lithos and paper of the piece, and will pay a good price for it. lithos especially. Will give you 12½ cents per copy for all that are clean and in a fair condition. Will take all you can furnish, be it 5 copies or 500. Of course such business as this must be kept strictly confidential, and I think if you are at all cute you can get $5 or $6 out of the deal by gathering them in immediately after the play. Please reply at once. Respectfully, W. W. WESTON,

Weston Comedy Company, Shullsburg, Ia.

Can any reputable local manager in the West afford to have any dealings with such a rascal as W. W. Weston has proven himself to be? Not satisfied with piracy, he tries to corrupt and bribe the attachés of theatres.

The Isaac Payton Comedy company is pirating Little Lord Fauntleroy in the South. They were in Sedalia, Mo., last week.

An organization styling itself The Howard Atheneum Comedy company and starring Miss Georgie Briar is sending circulars to local managers. We opine that Georgie is a Briar rose that has never bloomed in Rich and Harris' Howard Athenæum company. However, any information respecting Miss Briar and the rights of her organization to the trademark Howard Atheneum Comedy company will be thankfully received at this office. Chas. Howard appears on the circulars as the business manager of this organization.

The New York Theatre company is producing The Old Homestead. The New Enoch Arden and other copyrighted plays in small towns throughout Pennsylvania.

The Star Theatre company headed and managed by T. J. Quinn, is producing The Galley Slave and The Silver King in Michigan.

PERSONAL.

BARRETT.—A reception to Wilson Barrett was given at the Press Club last Thursday afternoon. Speeches were made by Col. Cockerill, of the *World* and others, and Marshall P. Wilder recited.

THE NEW YORK DRAMATIC MIRROR, is the best and only recognized organ of the American profession.—*Washington Herald.*

WAINWRIGHT.—Marie visited the Hebrew Fair in this city on Thursday last and made a present of $150 worth of orders for reserved seats good for any performance of Twelfth Night at the Fifth Avenue Theatre. The proceeds of the tickets will be devoted to the object for which the Fair is held.

A man looking over the Christmas number of THE NEW YORK DRAMATIC MIRROR, feels like the boy in the jam closet—there are so many good things in sight that he is unable to decide when to start in. THE MIRROR, besides being on top as a dramatic sheet, both in England or America, has a long line of Christmas number successes of which this year is the premier. It is beautifully printed on rich paper with æsthetically colored covers. The pictures are all striking and artistic, and the reading—contributed by celebrated players—has dashes of interesting individuality.—*St. Louis Evening Chronicle.*

WILSON.—Francis Wilson's success as a star has not caused him to forget that he was once in the ranks. His people are to be remembered by splendid gifts, it is said, and on Christmas Day, after the evening performance, the entire chorus of his opera company is to be treated to a Christmas dinner at one of the principal hotels in Philadelphia.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is the best ever issued. It is very attractive in an artistic as well as literary sense, containing pictures of many of the leading actresses, actors and dramatists and contributions from the same.—*Brooklyn Standard-Union.*

GUNTER.—A. C. Gunter, the well-known author and playwright, has purchased the four-story brown-stone house at No. 66 West Fifty-second street, for $34,000.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a thing of beauty, and its forty-two pages are filled with well written stories and sketches, which are all the more interesting because they are the work of people we have become acquainted with across the footlights. The editor, Harrison Grey Fiske, contributes a gracefully constructed story, and there is not a dull line in the paper. The price, twenty-five cents, seems ridiculously low for the pleasure furnished the purchaser.—*New Bedford, Mass., Standard.*

BERNHARDT.—Sarah Bernhardt makes her first appearance in Joan of Arc, in Paris next Monday night.

THE NEW YORK CHRISTMAS MIRROR contains contributions by sixty-two well-known theatrical people, artists, etc., in text and pictures.—*Washington Capital.*

ULMAR.—It is reported by cable that the Prince of Wales desired to see Geraldine Ulmar in The Gondoliers at the Savoy Theatre. The heir apparent had a box for Monday night, but changed it to Wednesday when he heard that Miss Ulmar was ill, postponed it again when she refused to appear, and finally had the satisfaction of seeing her in the opera on Saturday night. This intelligence restores the international qualms excited by the news from Portugal.

The Christmas number of THE DRAMATIC MIRROR has made its appearance. It compares most favorably with any issued by Harrison Grey Fiske, and it is filled with bright sayings, beautiful illustrations, well written articles, and is about as complete a Christmas number as has been issued by any publisher in America.—*Dramatic Times.*

POTTER.—Mrs. James Brown Potter is to leave Paris next week for London, whence she sails for Australia. Her repertoire includes Camille, Frou-Frou, La Tosca and Theodora.

The Christmas number of the popular dramatic paper, THE NEW YORK MIRROR, is very fine, both in its get up and matter. The following well-known professionals are among the many contributors: Minnie Maddern, Henry E. Dixey, E. H. Sothern, Augustus Cook, Louise E. Paullin, Wilson Barrett, Mlle. Rhea, Frank Mayo, William E. Sinn, Estelle Clayton, George Hoey and Harrison Grey Fiske, editor of THE MIRROR. The portraits of prominent actors, actresses and playwrights, and scenes from Aunt Jack, etc., are in the highest style of art.—*New York Daily News.*

CORINNE.—Corinne will celebrate her sixteenth birthday at the Louisville Hotel, Louisville, to-morrow (Christmas day). There will be a big reception and a Christmas tree.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is in keeping with the fine work that has already marked this excellent reflection of dramatic life. It is filled with bright sayings, interesting sketches of theatrical people, brief and amusing stories and the sayings and doings of the stage and stage people. The number is handsomely illustrated and contains five portraits of the leading American dramatists of the day and the female stars of our theatrical heavens. It is well worth the perusal of every theatregoer.—*Lowell, Mass., Morning Mail.*

DIXEY.—Pictures of Henry E. Dixey in all of the scenes in The Seven Ages have been taken by Sarony.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is an annual delight. It is always a credit to the journal which so worthily represents the dramatic profession. This year, of course, the contents are on the same high plane as in the previous years, and there are some novelties in the illustrations. The cover is a beautiful study. Portraits are given of many leading actors and dramatists. Among the host of contributors to the text are Henry E. Dixey, H. B. Conway, Sidney Cowell, Edwin Arden, Sophie Knight, Milton Nobles, Mark Klaw and the editor, Harrison Grey Fiske, who knows how to make a paper that does honor to a great art. Every one interested in the stage wants the Christmas MIRROR.—*Lowell Mass., Daily Courier.*

GILBERT.—W. S. Gilbert, after witnessing the successful launching of The Gondoliers in London, has gone to India for a holiday trip.

The Christmas number of THE DRAMATIC MIRROR, which is just out, is a corker. It is full of good things in the way of spicy stories, and the colored illustrations are beautiful in the extreme.—*Cincinnati Times Star.*

PALMER.—A. M. Palmer has rented a private residence in London for next Summer.

MANSFIELD.—Richard Mansfield has donated a box for this (Tuesday) evening's performance of Richard III. at Palmer's Theatre to the Hebrew Fair.

AT THE THEATRES.

PALMER'S.—A DOLL'S HOME.

Torvald Helmer	Mr. Lawrence
Nils Krogstad	Mr. Dallas
Dr. Rank	Mr. Druce
Porter	Mr. King
Mrs. Linden	Miss Gliddon
Ellen	Miss Russell
Mary Ann	Miss Muire
Little Bob	Nellie Bowman
Emmie	Emma Bowman
Nora	Beatrice Cameron.

Ibsen's Nora, about which so much has been said and written, was presented at Palmer's on Saturday afternoon by Mr. Mansfield's company. It was the first representation here in English, and although the Ibsen "craze" has been on a thousand lips for some months past, interest in the event was apparently slight, for the production drew a house of but moderate proportions, and neither in attentiveness nor manner of reception was there aught in the attitude of the assemblage to indicate that it was "assisting" at a performance which marked the introduction of a widely-discussed work.

The Ibsen cult is not likely to achieve popularity in this metropolis, if we may judge by the impression created by A Doll's Home. However profitable the study of the piece is to the sociologist it is by no manner of means pleasurable from the playgoer's standpoint.

Nora, the heroine, is a mixture of Frou-Frou and Featherbrain. She is of little dramatic value, because she is a freak rather than a type, and freaks are not welcome in the dramatic world. Moreover, the analytical, microscopic exposition of the peculiar character grows excessively wearisome, for the reason that Ibsen does not produce his effects broadly and boldly, but instead develops both character and plot in a tedious, halting fashion, and using no lights and no genuine dramatic contrasts. Minute to an extent that is painful, he consumes three long acts in getting to a point which could be better reached in one. The dialogue is wearisome—an arid desert without oases. Nora is on the scene practically without intermission. The speeches are long, and the author shows an indisposition, if not an incapacity, for sustained and "meaty" conversation. Proverbial philosophy and platitudes are intermixed about equally with heartless frivolity and cheerful deceit. Our sympathy does not go out to a young woman who betrays, beneath an exterior of moral insensibility and irresponsibility, both cunning and evil tendencies The fertility of device and determination with which she seeks to hide her crime and escape from its consequences renders absurd and unbelievable the claim of innocence and the motive of love which it is alleged led her to commit it.

The action is slow and uncertain. Words, words, words pour forth in an endless stream upon the listener, and with them all, little of dramatic interest and nothing of artistic value is received.

Miss Cameron in the leading role played with more energy than intelligence. Her acting was marked by artificiality and over-elaboration. There was a monotonous sameness to it that perhaps helped the author to bore the audience thoroughly. Atkins Lawrence was a manly Helmer, Nora's husband. But the best work was done by Mr. Dallas who, as Krogstad contributed a virile impersonation.

A Doll's Home is not destined to tickle the dramatic palate of New York. It is a dose that will even make the Ibsen cranks quail.

MADISON SQUARE.—HELEN'S INHERITANCE.

A large and brilliant audience was present Monday afternoon at an author's matinee at the Madison Square Theatre, when Nettie Hooper produced for the first time in this country her mother's four-act drama, Helen's Inheritance.

Viewed from a literary and artistic standpoint, Helen's Inheritance is a strong play. The dialogue is not extraordinarily brilliant, but it possesses enough *verve* and interest to allow of the due development of the plot without exhausting, too much, the patience of the spectator.

Mrs. Hooper's play is artistic, we grant; it has been written with a full knowledge of the artistic fitness of things, but it lacks in interest. While being in its ambition above the common run, the play teaches nothing, has no *raison d'être*. It is gloomy and immeasurably sad, and when the curtain falls on the last act one awakens, as it were, as from a nightmare.

The story of Helen is one of those sad, pathological cases that afflict humanity, and her inheritance is that which her mother has bequeathed to her blood in the form of a predilection to madness. Helen Carruthers, on her father's death, was placed under the guardianship of Dr. Raymond, and in receiving his charge from the hands of the moribund father, the doctor promises to remit a certain letter to Helen when she shall attain her twenty-first birthday. Just before this day comes round, Helen has been receiving the attentions of the doctor's son Julian, and on the morning that her guardian decides to deliver up the letter as directed, she tells him of her engagement. The letter is opened. It discloses to the child the secret of the father's life; the death of the wife and mother in a lunatic asylum. And in telling her of her mother's wretched fate, this voice from the tomb warns Helen of the strange hereditary tendency of the disease, and forbids her to marry on pain of Heaven's curse.

A struggle ensues between the dictates of duty and those of her heart, and the latter gaining the ascendency, she burns the letter and becomes Julian's wife. Shortly after the marriage the symptoms of the malady begin to appear. The unhappy woman, slowly but surely, loses her reason until, one day attempting to murder her husband, she is shut up in a lunatic asylum as hopelessly insane.

Five years have passed. Julian has obtained a divorce and marries another woman, a former friend of Helen's. On the morning of the wedding day, and while the maid is dressing Helen's little girl Louise, she learns from another servant that the lunatic asylum has been burned down and that the inmates have escaped. The nurse leaves the child alone a few minutes and during her absence Helen enters. She has recovered her reason and has come home.

She walks around the room, so familiar in its dear associations, stops before each cherished object, and comes to the sofa on which is the child. Unconscious of having been absent so long a time she does not recognize the infant as her own, and when she hears that the late mistress of the house has been confined to an asylum for five years and that the master has taken to himself another wife once more her frail reason totters. On the arrival of the happy pair, bride and bridegroom, Helen discloses her identity, reproaches her former friend for her perfidy and her husband for his treason, and leaves the house with her child. But the end is drawing near; the strain has been too great. Once more the dread disease asserts itself, and in a paroxysm of madness and rage Helen kills herself and her child.

Miss Hooper has already appeared in the play before a Parisian audience, generally considered the most exigent in the world, and has been successful. Her reception in New York was hardly less cordial, to judge by the frequent and enthusiastic salvos of applause elicited by the performance yesterday. Hers is the only strong part in the play, and it is a difficult one. Miss Hooper, however, has made a study of it, and certainly gave some very fine dramatic acting, in which the methods of the school wherein she has been trained are unmistakably apparent.

While we deplore the sad and uninteresting nature of the play we must congratulate Miss Hooper on the masterly interpretation she has given to her rôle. Others in the cast were Frederic Robinson, Edward Bell, E. G. Emmons, Nannie Craddock, and a sweet little cherub called Tuesday.

STAR.—A FAIR REBEL.

War plays seem destined to become the fashion. The success of Shenandoah and the rymthic clink of the dollars as they fall in profusion about the head of Bronson Howard could not fail to stimulate others of the guild to exploit still further the prolific field of our civil war. We have had Held by the Enemy, Ferncliffe and Shenandoah; we have now A Fair Rebel, which was produced as an experiment at the Star Theatre last Thursday afternoon. While following closely on the lines of its predecessors, A Fair Rebel has yet a story and interest quite its own, and possesses enough originality to save its author, Harry P. Mawson, from the charge of imitation.

The story opens in Southwestern Virginia in Sept. 1864, in the house of Major Monteith of the C. S. A., who is away fighting at the front. During his absence, and for some reason which is not quite comprehensive, two union officers are visiting Monteith Manor, Colonel Mason of the U. S. Cavalry and Major Stillman, surgeon, U. S. A. These gallant officers are entertained by the absent major's daughter Clairette, and his niece Margaretta, both of whom very properly fall in love with their guests. In the house, however, is a cousin of Clairette; a somewhat impossible French officer, who is serving the confederate cause in a still more impossible uniform. This young son of Mars has likewise fallen a victim to Clairette's charms and he uses his power with the confederate authorities to remove his rival from his path and entrap Colonel Mason into imprisonment. After he has undergone a long period of incarceration in Libby prison, Clairette plots her lover's deliverence. Aided from without, Colonel Mason manages to burrow his way through a brick wall to liberty and, exchanging cloaks with Clairette, who is disguised as a confederate sentry, makes his escape.

Just after his departure, Clairette stoops to obliterate from the ground all traces of the flight, and while thus engaged Captain Perrin, the French cousin, who is in command of the prison, arrives on his rounds. He perceives what he supposes to be the escape of a prisoner, and, drawing a revolver, fires. Clairette rises to her feet, discloses herself, and falls with a scream. In the following and last act everything: of course, ends satisfactorily. The wound was nat mortal, and Clairette lives to make Colonel Mason happy, while Margaretta does a like favor for Surgeon Stillmann. De Perrin, defeated in his machinations, returns, a wiser man, to France.

There is much in Mr. Mawson's play that is pleasing, and with a little judicious cutting it should, if well produced, prove a popular success. Of humorous interest there is little, but there is much pathos and many situations of strong dramatic interest; moments when the attention of the spectator, in spite of himself, is riveted on the stage, and when he awaits with abated breath for the further development of the plot.

Mr. Mawson has also grasped the laws of dramatic action. His story increases in its interest until the last scene of act four, where Clairette is shot by De Perrin, is reached, so that the audience, in doubt as to whether she is to live or die, are obliged to sit out the remaining act to satisfy their curiosity.

Ed. R. Mawson, who superintended the staging of his brother's play, made an earnest and manly Colonel Mason, and was much more happily cast than when we last saw him in Miles Aroon, as indeed was also Agnes Thomas as Clairette. But the best work done was by Walter J. Brooks as the Frenchman, De Perrin. Mr. Brooks speaks French too well to be anything but a native of France, and were he silent the charm of the French methods of acting was too apparent in his performance to be mistaken. The traditional stage villain has hitherto been a painfully melodramatic individual; Mr. Brooks has shown us how charming and graceful he can be. To be mentioned also with praise is Leslie Tillson as Magaretta Wyeth.

A large and representative audience of professionals and journalists was present, and at the end of the third act Mr. Mawson was called before the curtain.

THE NEW FRENCH COMPANY.

For many years it has been a matter of regret among the French-speaking population of New York that, unlike the Germans, they had no theatre of their own, where such plays of the classical or modern French repertory as might be deemed worthy could, from time to time, be produced. The question of the establishment of such a theatre in New York has long been under consideration by a body of French citizens, literary men and artists, and it has finally been decided to at least try the experiment. A company composed of actors and amateurs has been organized under the title of *Le Théâtre Franco-Américain* and has taken up its quarters at the Clarendon Hall, where a series of performances will be given throughout the Winter.

The inaugural representation took place on Thursday evening, and drew an audience considerably exceeding the seating capabilities of the hall.

On the programme was Labiche's well-known comedy, Le Voyage de Monsieur Périchon, and its performance, considering the numerous disadvantages under which the company played, was very satisfactory. The applause was frequent and well deserved, particularly in the cases of Victor Simon as Périchon and Ghuirardy as Jean. Others in the cast were: Ed. Lantier, F. G. Latour, R. de St. Leger, Jean Barrier, Duchsenois, Vilore, Paul, P. Detamare and Mlles. L. Bremont and Gabrielle Dorval. The honors of the evening, however, were solely for the men. The feminne roles might have oeen more happily cast.

While we congratulate M. Flandin, the secretary of the organization, on the success of the first *soirée*, we would suggest, if he would have that success continue, that some larger and more commodious building be rented for headquarters. Clarendon Hall is not only too small and ill provided with the necessary breadth of stage, but it has the additional and serious drawback of being situated in a neighborhood which is objectionable to the class of patrons to which the theatre should cater. And, if in future, the variety business which opened the proceedings on Thursday night were omitted, we think it would also be an improvement. Lovers of classic repertory, as a rule, can dispense with the *café chantant*.

GRAND.—MY JACK.

A large audience was attracted to the Grand Opera House on Monday night to witness the production of a sensational melodrama entitled My Jack, written by Benjamin Landeck. The piece is running in London, it is said, with much success. It is the first new piece produced during several seasons at this house.

The plot turns principally upon the love of a young English sailor, Jack Meredith, for a Cornish girl, one Dorothy Prescott. Jack, who is supposed to have been lost at sea, is the real heir to the title of Sir Edward Vanberg and the estate of Grayleigh Manor. In his absence his cousin usurps the estate, but is kept in terror by a rascally Greek who, having stolen the document proving the title, blackmails the fraudulent possessor. The papers are hidden by the Greek in a ruined mill where they are found by Dolly Prescott's brother, a fugitive convict. At this critical juncture the Greek appears, and in the struggle for the papers the convict, Prescott, is murdered. Suspicion falls on Jack, who is arrested but acquitted on trial. After the trial he obtains command of a ship in the navy sailing for Egypt. The Greek murderer enlists as an ordinary seaman on the same vessel.

The story is followed up in the usual strained method of melodrama, by bringing Jack and the Greek together in the Egyptian desert where the murderer confesses his theft of the papers. Jack nurses the murderer through his illness and ultimately they find their way back to the Cornish village. There the Greek kills the false claimant, Jack is restored to his property and Dorothy becomes the happy Lady Vanberg.

METROPOLITAN.—THE JEWESS.

When an opera has held its own for fifty years it certainly indicates striking merit. This has been the case with The Jewess by Halevy, which was presented at the Metropolitan Opera House last Friday evening. The performance proved delightful in many ways, and is deserving of high praise.

Paul Kalisch fairly excelled himself in the exacting role of Eleazar, and his acting and singing earned him liberal applause. Lilli Lehman was also heard to great advantage in the part of Recha. The role of the Cardinal was ably interpreted by Emil Fischer, who sang the difficult solo allotted to him in the first act without flattening, a habit that has characterized some of his predecessors.

Albert Mittelhauser as Leopold was decidedly inferior to his fellow artists, but the part at best is rather thankless. Betty Frank made a creditable effort as Endora, but her voice is hardly equal to being contrasted with that of Lilli Lehman in the duet of the last act.

The chorus was apparently well drilled and sang with artistic animation. The scenic features were in keeping with the high standard of the performance and the ballet, led by Margaretha Urbanska, lent picturesque diversion to a most enjoyable evening.

WINDSOR.—BELLS OF HASLEMERE.

The early hour at which THE MIRROR goes to press this week forbids the possibility of a criticism of The Bells of Haslemere, which was produced for the first time on Monday night at the Windsor Theatre, before a large audience.

The piece had a long run in London, and when produced in Boston, a season or two ago, it also met with favor. It is by Henry Pettitt and Sydney Grundy, and its story deals with the fortunes of Frank Beresford, the Squire of Haslemere.

During the action of the play the villain tries to drown the heroine Evelyn Brookfield, but she is rescued by Frank Beresford. The villain is shot and killed by a confederate in revenge for not having received his share of the proceeds of a robbery. The play ends with the happy marriage of Frank Beresford with Evelyn Brookfield, and his restoration to his estates in Haslemere.

AT OTHER HOUSES.

On Friday afternoon an interesting matinee in aid of the *Evening World's* Christmas Tree Fund for children of the poor, took place at the Union Square Theatre. The house was well filled and the receipts proved in every way satisfactory. Elsie, a pretty domestic play by Townsend Allen was the *pièce de resistance* of the entertainment, and was admirably interpreted by Mrs. Beaumont Smith, Carrie Jackson, Julie Christin, Mr. Frederick S. Goodwin, Beaumont Smith, Guy Lindsley, Nathaniel Hayard and Charles Koehler. A monologue, entitled Why Don't He Come? cleverly recited by Elita Proctor Otis, brought an enjoyable afternoon to a close.

All who are in the habit of going to the theatre during Christmas week will also find a good list of attractions at the various metropolitan houses not referred to above. Nearly all of the theatres, of course, announce matinees on Christmas day.

At the Madison Square there is ample opportunity for holiday mirth in Aunt Jack. The Little Lord Fauntleroy matinees occur on Tuesday, Wednesday, Thursday and Friday of each week. The Charity Ball at the Lyceum is another piece that has met with a great deal of popular favor. The ever popular Erminie will shortly be withdrawn at the Casino to make way for the revival of The Brigands.

Neil Burgess in The County Fair continues to draw large audiences to the Union Square Theatre. Jay Taylor, who formerly sang the tenor roles in the Carleton Opera company, has been engaged to sing in the double quartette that has become such a successful feature of the performance.

Hands Across the Sea, which has been considerably straightened since the piece was first seen in New York, may be seen at the People's Theatre this week. The managers,

Messrs. Jefferson and Taylor, have entrusted the leading roles to competent people, and surrounded them by a company affording good support.

The Third Avenue Theatre is to be enlivened throughout the week with the melodramatic episodes of Harbor Lights.

Richard Mansfield's revival of Richard III. at Palmer's Theatre has been the subject of wide comment. Hence, theatregoers flock to the box-office, being desirous of forming their own opinion concerning the merit of the performance.

The attractive variety bill at Tony Pastor's this week includes Jennie Valmore, an English dancer and vocalist, and many other talented performers.

Young Don Juan, the new burlesque, has become a drawing card at Koster and Bial's Concert Hall, and the current programme contains many other enticing features.

MAN'S INHUMANITY TO MAN.

The case of Charles N. Norris, the actor, of Charles L. Davis' company, who was sent from Louisville to this city paralyzed and dying, by that organization, is one that calls for rigid investigation. Why the stricken man was not placed at once in the hospital in the city in which he was taken ill is a question that Davis and the other members of the company must answer. Was it for fear of expense? According to Coroner Schultz and the house surgeon at St. Vincent's Hospital, sending the invalid on the fatal trip was little short of murder. Is human life—even an actor's human life—not worth a few paltry dollars? And do not Davis and the members of his company know that they could have placed the man in a Louisville hospital and that the expenses would have been met by the Actors' Fund? These are but a few of the grave questions that will naturally arise in the minds of the profession as they read the following account of how Actor Norris spent the last days of his life. It is a sad commentary on the heartlessness, the cold, calculating inhuman cruelty of whoever was responsible.

The history of the death of Charles Norris, an old and respected actor, is a blot on the profession that years will not erase. That matters have not gone well with the man is evidenced by the fact that he consented to join the company headed by Charles L. Davis. Mr. Norris was a talented and educated man and a clever actor. While playing in Louisville, week before last, he was stricken with paralysis. This occurred on the 11th inst. On the 13th inst. the following telegram was received in this city by John H. Williams, of No. 308 Delancey Street:

Charles Norris helpless. Stroke paralysis. Notify Actors' Fund. Mrs. Henderson will write particulars. CHARLES A. STEDMAN.

This was followed by the subjoined dispatches, on the 14th inst.

Charley Norris leaves Sunday, 2.45 P. M., via C. & O. Arrives Jersey City station 9.20 Monday night. Meet him or send some one sure with hack on Jersey City side. CHARLES A. STEDMAN.

Go to Spies. Notify De Loss King to meet Norris Penn. depot, Jersey City. CHARLES A STEDMAN.

The Actors' Fund was notified, and Charles Henderson, the wife of one of the members of the company, accompanied by John Duff, the well-known actor and brother of the Standard Theatre manager, under instructions from the Actors' Fund, took a hack and went to the railroad depot in Jersey City. The condition in which the dying actor lay was heartrending. To go into details would be to not alone shock the sensibilities of THE MIRROR readers, but to bring tears to their eyes. For full thirty-six hours a human being had lain motionless, paralyzed on a mattress. No helping hand was near to attend to his wants. Perhaps the colored porters had looked in and occasionally given the sufferer a drop of water for the parched lips—perhaps not. True it was that they had never moved him—true it was that the careful attentions that the sick require every moment had been denied. The sight that met the gaze of the two actors surprised and shocked them. The lips of the sufferer parted to tell them of the wrongs—the miseries—he had endured, but no words were formed; nothing but meaningless murmurs issued. A few dollars placed in the hands of the colored porter resulted in the berth being cleaned and the dying man being made presentable. He was then placed in the hack and driven to St. Vincent's Hospital. Early the next morning he rallied a little; but the strain on his system of traveling had been too severe, and at 5:30 on Tuesday afternoon he died.

Before the actor breathed his last, however, Coroner Schultz, of this city, a personal friend of Mr. Duff's, accompanied that gentleman, John Vincent, Joseph Brennan, of Annie Pixley's company and one other gentleman, to the hospital. At first the authorities would not allow them to enter, but the Coroner's influence prevailed and they arrived at the bedside just before dissolution. When told the circumstances, Coroner Schultz made the case his, which it was in his power to do, as the death had occurred within twelve hours after admission to the hospital, and the body was removed to an undertaker's shop, from which it was conveyed to the Actor's Fund plot at Evergreens Cemetery and buried.

For the purpose of investigating the matter thoroughly a MIRROR representative called at St. Vincent's Hospital and interviewed Dr. P. Beekman, the house surgeon, on the matter.

"I will not say," that gentleman began, "that the dead actor would have lived if he had not been moved from Louisville. That depends entirely upon the condition he was in in that city. When he arrived here he was most assuredly not in a condition to be moved. As a general thing, to move a patient suffering from cerebral hemorrhage or apoplexy as it is more commonly known, is highly dangerous. Mr. Norris was in a state of utter collapse when he entered this hospital. He rallied a little later on, but at 2 o'clock in the morning his condition fell a little and in the afternoon he died. The stroke that he had, affected his utterance to such an extent that his efforts to speak were unavailing.

Even stronger language than this was used by Dr. Beekman a few days before according to Mr. John Duff, who was seen by the MIRROR reporter at his residence, No. 33 West Tenth Street.

"The condition of Mr. Norris when I saw him in the railroad berth was simply horrible," said Mr. Duff, feelingly. "Just think. Being without attendance for thirty-six hours—without a clean shirt to his back! If it had not been for his being met there at Jersey City by Mr. Henderson and myself he would never have crossed the ferry. Mr. Henderson, who is out of town now playing an engagement, would tell you the same thing. He, however, has written to his wife, who is with Davis' company, for particulars. On Tuesday I met Coroner Schultz and at my request he went over to the hospital. When he was told the facts and saw the dying man he said that it was a clear case of murder and that if there had been a man in the company who would have put him in the hospital in Louisville it would have saved his life. Dr. Beekman said the same at the time. It was the first stroke of paralysis that the actor had had and he had therefore everything in his favor."

For the present issue of THE MIRROR particulars from members of the company cannot be had, as the organization which laid off last week at Leonardsburg, O., plays this week in Ohio.

The funeral of the dead actor took place on Thursday last at the Actors' Fund plot in Evergreens Cemetery. The following address was made over the grave by Charles Hagar:

Our friend is dead. He has played his last part, made his last exit, and the stage door in this life has closed upon him forever. However unworthy we may feel, it befits us to offer a humble prayer in this extremity, before we consign him to his last resting place. We know him as a man, and the affectionate esteem in which he was held by us has brought us together to do him reverence and to thank Almighty God for his goodness, that in the taking off of our friend under circumstances most distressing, he enables a happy few to brighten the latest hours of his life by the light of friendly eyes, by the firm grip of friendly hands. May God rest his ashes and crown him with the immortal glory, as a reward for his gentle, manly life.

Jessie Ollivier sang "Nearer My God to Thee" and then the Lord's Prayer was recited by those present.

Among those who assisted in the obsequies were William Granger, William Rose, Charles Buckley, John Duff, Joseph Brennan and Beatrice Lieb.

Mr. Norris was about forty-three years of age. He had been in many prominent stock companies and had supported many eminent actors. He leaves a wife, from whom he was separated, and two children.

"A. N. Miller, the newsdealer here, had to double his order through the American News Company."—*D. Barney Epstien, Tuscaloosa, Ala.*

MR. NEILL'S POSTAL SCHEME.

James Neill, leading man for the W. H. Crane company, recently succeeded in an ingenious experiment in epistolary correspondence. For the four years of their married life Mr. Neill and his wife, Annie Blancke, of Frank W. Sanger's Mr. Barnes of New York company, have maintained during their periods of separation a daily correspondence.

Both were apprehensive recently when the Mr. Barnes company was "jumping" from California to Kansas City, a trip of 2,000 miles, that this little arrangement would have to be abandoned. But Mr. Neill is enterprising and full of resources, and the result was that Mrs. Neill received her usual letters with unbroken regularity.

On taking the train at Oakland, she was handed the first missive by a friend of her husband's, a resident of San Francisco. At Ogden, the second letter was given her by the Union Pacific Railroad station agent to whom it had been entrusted. At Cheyenne, a letter having a "special delivery" stamp was delivered by a messenger from the post-office at that place, and at Denver, the fourth and last reached her through the kindness of a friend of Mrs. Neill's residing there.

This is probably the first time that anything of this kind has been accomplished. It was only made possible by Mr. Neill studying the time tables, ascertaining the correct train number and finding the time of arrival at each place. Then by marking each letter properly the addressee was found without difficulty.

GOSSIP OF THE TOWN.

THE rehearsals of the D'Oyly Carte Opera company, which are being organized by E. E. Rice for John Stetson, will begin at the Fifth Avenue Theatre on Jan. 2.

"I congratulate you upon your Christmas number. It is by far the best dramatic paper ever issued here. Skill, taste and care brighten every page of it."—*Stephen Fiske.*

J. M. HILL'S new star, Cora Edsall, will make her début either at Albany, N. Y., or Hartford, Conn., on Feb. 17 in Henry Guy Carleton's new American drama, in four acts, The Pembertons. The scene of action is laid in New York. Miss Edsall's principal support will be Wilton Lackaye.

"The Christmas MIRROR excels all previous efforts in point of literary and artistic merit. Its beauty speaks for itself."—*John Mahoney, Amesbury, Mass.*

IT IS now announced that the Gondoliers will positively have its first performance in this country next week at the New Park Theatre. The new operetta by Gilbert and Sullivan is to be given a sumptuous setting. R. D'Oyly Carte's London company, who will produce it, sailed from Liverpool on Saturday.

"It seemed as though the Christmas MIRROR each year had reached the pinnacle of artistic workmanship and good taste, and we are surprised to see the next one excel all previous numbers. This year's is not only beautiful to look at, but also contains the most entertaining matter. I have enjoyed it immensely."—*E. T. McDonald, Milwaukee, Wis.*

ALFRED JOEL has been engaged by Colonel McCaull to succeed Ben D. Stevens as the manager of the McCaull Opera company.

"The Christmas MIRROR realizes all anticipations—and more. It is receiving praise upon all sides here."—*C. D. Clarke, Louisville.*

ALL the theatres are to give Christmas and New Year's Day matinees.

"The Christmas number is extremely handsome."—*James H. Baker, Oil City, Pa.*

ULLIE AKERSTROM will produce a play from her own pen entitled A Little Busybody, during her engagement at Niblo's before the end of the season.

"L. C. Collins, the newsdealer, reports the Christmas MIRROR to be the best seller of the season. His large supply was sold out in a remarkably short time."—*R. C. Hall, Columbus, O.*

EDWIN BOOTH and Madame Modjeska rest this and next week, resuming their season at Providence on Jan. 6.

"The Christmas number is a beauty. It far surpasses any of your previous issues."—*Mrs. H. H. Learing, Saratoga Springs, N. Y.*

CORA TANNER appears next season at the Fifth Avenue Theatre.

"The Christmas MIRROR is the star of stars."—*George S. Barnes, Battle Creek, Mich.*

AGNES HUNTINGTON made her final appearance in the opera of Paul Jones, in which she made such a great hit last Saturday night. She now rejoins Carl Rosa's Opera company.

"The Christmas number has been the talk of the profession the past week. Everyone says it excels all previous efforts. It went off like hot cakes as soon as placed on the stands."—*W. L. Cossar, Chicago.*

WILLIAM H. CRANE, who opened in Baltimore last Monday evening, is due at the Star Theatre in this city on Jan. 13, when he begins an indefinite run with The Senator.

"In complimenting you on the general excellence of the Christmas number I simply voice the sentiment of Cincinnati and theatregoers generally."—*James McDonagh, Cincinnati, O.*

AN unusually large number of theatre parties have engaged their seats for Aunt Jack at the Madison Square Theatre during the holidays. For next Friday night there is a theatre party of sixty booked; for the night of Jan. 3, 200 seats and all the lower boxes have been taken by a prominent society, and on Jan. 6, there will be a theatre party of forty in attendance.

"The Christmas MIRROR has more than realized my high expectations. It has knocked all previous publications into innocuous desuetude. Every one is complimenting it, and before doing so draw a long breath in order to allow the long list of descriptive adjectives to flow without interruption. Three separate supplies have been exhausted, while a fourth call is on its way to the news company."—*Harry E. Feitch, Dayton, O.*

THIS is the last week of Barry and Fay at the New Park Theatre. When they close on Saturday night it will terminate a run of 139 performances.

"Local newsdealers report very large sales of the Christmas MIRROR. All say it has had the largest sale of any dramatic publication ever handled by them."—*R. S. Ranson, Keokuk, Ia.*

THE 100TH performance of The Seven Ages at the Standard Theatre takes place on the evening of Jan. 13, and the event will most probably be celebrated by the distribution of handsome souvenirs. A big advance for the extra Christmas and New Year's Day matinees is also reported.

"The Christmas MIRROR is a gem this time, as usual, only more so. The copies disappeared so quickly from the news-stands that I was always just a moment too late, and began to think I wasn't going to get one. At length, however, I succeeded, and sat right down to look it over, finding it a bright MIRROR, indeed."—*Mrs. J. M. Babbitt, Washington.*

IT is said that the Transatlantique Vaudevilles will treat themselves to a Christmas dinner on the stage of the Academy of Music, Philadelphia, after the performance.

"The Christmas MIRROR this year is indeed a thing of great beauty. It is highly appreciated by its many readers in the Eastern District."—*Frank F. Hobby, Brooklyn, E. D.*

LEO GOLDMARK, who represents the heirs of Wagner in this country, has secured similar rights for Great Britain and its colonies.

"The Christmas MIRROR is much praised. It has met with a very large sale in this city."—*W. S. Pratt Brockton Mass.*

ADAH RICHMOND has brought suit against Manager W. J. Gilmore, of the Twelve Temptations comany, for breach of contract.

"The Christmas MIRROR surpasses all previous efforts, and is worth four times its price. It is a great number."—*James D. Bentley, Oswego, N. Y.*

BEVERLY SITGREAVES has closed with the Captain Swift company to go with Richard Mansfield.

"All the papers here speak in the highest terms of the beautiful Christmas number."—*E. R. Endly, Mansfield, O.*

BUFFALO BILL'S Wild West show opened its engagement of six weeks at Barcelona, Spain, last Saturday. Fully ten thousand people were in the audience.

C. T. ATWOOD has been engaged for the rest of the season as business manager of Maggie Mitchell's company, superseding W. H. Lykens, who has resigned.

"The demand for the Christmas MIRROR was far greater than the supply. It will be treasured as a souvenir."—*S. S. Connors, Westfield, Mass.*

THE Lincoln Music Hall, Washington, was successfully opened last Friday night with a grand concert under the direction of Mrs. Thurber.

"The first supply of the Christmas MIRROR was disposed of to eager purchasers in a very short time after its arrival here. A second instalment was ordered to accommodate continued demands. This was also sold out. Still the orders come in and Major Dews was obliged to send for lot No. 3 on the 16th inst. Everybody proclaims the number to be the finest holiday publication ever seen. It would not surprise me if a fourth supply should be necessary. This all goes to prove that a first-class dramatic paper like THE MIRROR is widely read outside the profession. There has not been one-quarter the number of professionals here as there have been copies sold. *I. A. Tabor, New Bedford, Mass.*

JOSEPH E. NAGLE has joined Frank I. Frayne's company.

"Let me tell you how delighted I am with the Chrismas number of the always interesting MIRROR. It is better than ever."—*Sophie Knight.*

FREDERICK C. RUST, manager of the Nellie McHenry company, who was seriously hurt in leaping from a burning hotel in New Orleans last week, has since died of his injuries. He resided in Syracuse, N. Y. He was an only son, and his mother is prostrated from the shock.

"The Christmas number is immense. It is the finest thing of the kind I have ever seen."—*W. A. Edwards, Muscatine, Ia.*

W. A. BRADY'S After Dark company played to the largest receipts at the Grand Opera House last week ever known there for the week before Christmas.

"The Christmas MIRROR just received, and a mere peep into it discloses a bewildering and attractive array of gems."—*E. S. Douglas, St. Joseph, Mo.*

T. H. SMITH opened Dockstader's Theatre last (Monday) night with a variety organization headed by Sheridan and Flynn, who are said to be the authors of the popular McGinty song. Mr. Smith has the house for two weeks, and his stay may be prolonged if the public favor the entertainment. There is some talk of a benefit to Lew Dockstader, who has not yet made his appearance in upper Broadway.

HARRY MEREDITH'S new play, A Perfect Trust, will be produced for the first time on Jan 6, in Philadelphia.

"The Christmas MIRROR is the handsomest yet issued."—*John H. Warren, Rockford, Ill.*

KATE PURSSELL will go on the road shortly with her play, The Queen of the Plains. New scenery and properties have been added and the text thoroughly revised.

"No end of praise is heard here for the Christmas number. The sale here was very large."—*A. Dumenth, Hartford, Conn.*

THE Splendid Misery company is now being organized in the South under the management of Frank Barlow, and will open in Augusta, Ga., proceeding afterwards to Kentucky, Indiana, Illinois, Missouri, Kansas and Texas. Frank Barlow has been appointed business manager and Treasurer, E. P. Virgin manager, and J. W. Carroll, advance agent.

"The Christmas MIRROR has delighted all your patrons."—*W. A. Mosely, Roanoke, Va.*

MANAGER JOHN H. FAGA, of the Opera House, Mauch Chunk, Pa., was in this city last week on business. He only plays one attraction a week, and as he is a member of the Town Council which owns the theatre he has considerable influence in shaping theatricals in that town, and he has done it in the right direction.

"The Christmas MIRROR is better than ever, and it has given me much pleasure and will give me more."—*E. C. Rea, South Framingham, Mass.*

H. R. JACOBS, as in past years, will present to each of his employes on Christmas day, a fine turkey. This year everybody will get one, connected with the theatres, from the leading lady to the scrub woman, and not less than 700 will be required to go round.

"The general opinion here is that the Christmas MIRROR is peerless."—*A. D. Gellert, Poughkeepsie, N. Y.*

THE admirable system of calcium lighting, supplied from one reservoir and controlled by a switch system, invented some twenty years ago by David Purvis, an English theatrical gas engineer, has been adopted by G. W. Presbrey, at the Madion Square Theatre.

"The Christmas number is highly commended."—*J. R. Ringwalt, Omaha, Neb.*

LOUIE QUINTEN has recovered from her recent illness and will join Barry and Fay's company as leading lady for the remainder of the season.

"The Christmas number is one of which THE MIRROR may be proud."—*George Goulding, Streator, Ill.*

FRANK W. MARTINEAU, business manager of the Captain Swift company, has accepted Manager Herrmann's offer to rejoin the Vaudevilles Dec. 30.

"Allow me to congratulate you on the Christmas number. It is certainly the best of the many good ones you have issued."—*R. S. Ranson, Keokuk, Ia.*

THE case of Augustin Daly against W. A. Brady came up for re-trial on Monday. The young manager of The After Dark company is charged with unlawfully using the railroad effect of Under the Gaslight.

"Your Christmas number is exquisite and artistic and has been greatly admired by hosts of friends."—*Nettie Hooper.*

SHENANDOAH played a phenomenal week's before-Christmas business at St. Louis last week, the take being $9,000.

"I congratulate you upon the new features adopted by THE MIRROR. The dramatic essays are both interesting and instructive, and I am confident they will be appreciated by all intelligent readers."—*J. R. Cain, Dallas, Tex.*

ADELAIDE MOORE sails for England tomorrow (Christmas day), having concluded not to give her contemplated Spring tour. She will, however, return in time for next season with an English company, and will appear in a repertoire of the legitimate.

"The Christmas number has elicited outspoken admiration on all sides. Wade, the veteran critic of the *Press*, pronounces it a masterpiece of journalism."—*William C. Rich, Portland, Ore.*

A LONDON MERRY CHRISTMAS.

IN London, the night after Christmas, known as Boxing Night, has a theatrical importance unknown in any other country, and is only rivaled by New Year's Day in Paris. Every theatre produces on that night an elaborate pantomime, and where shall we find a ragamuffin so poor that, by begging, borrowing, stealing, or by "Christmas boxes," he cannot at least pay for a place in the gallery on the occasion which, to the London arab, supersedes every other?

We will ourselves find an old sixpence for a gallery seat and twopence more for oranges, for the purpose of pelting the peel into the pit, and we will walk down to the theatre.

So busy are London streets on Christmas nights! Now a butcher's shop with a terribly fat prize ox hanging up, decorated with ribbons and rosettes; now another with a fatter prize pig, and probably a third with the fattest sheep; at all of them the gas is flaring and the butcher's men outside are shouting with the rattling volubility of a New York picture auctioneer: "What'll you buy, buy, buy? Beef, pork, mutton, buy, buy, buy! Ladies, what'll you buy?" The poulterers' shops, with their rows of geese and turkeys, make a like display and a like uproar. The grocers and cheese-mongers vie with each other in showing off their windows. Holly and evergreens cover everything and each window exhibits some device, generally done in the scarlet holly berries, such as "A Merry Christmas to you all," or "Welcome Father Christmas."

But we are wandering into platitudes; the far, far abler pen of Charles Dickens has portrayed the soul-stirring sights of these streets at Christmas, so let us to the theatre.

Goodness! What a crowd! It has been gathering since three in the afternoon, treading on its own multitudinous toes and addressing itself frequently after this fashion:

"Now, then, where are yer shovin'?"

"I warn't a shovin' you."

"Yes, you was."

"No, I weren't."

"Come out and I'll lick yer."

"Phoo! yer daren't."

At last seven o'clock strikes, the doors open, and the crowd surges in. The knowing ones have got their arms down, and allow themselves to be lifted off their feet and carried right along in the pressure. The struggle is soon over and the theatre is filled. What a yelling! What shouts, as Bill and Jack and Tom and 'Arry recognize their friends among the "gods;" then perhaps a struggle for a seat and a fight. What a pandemonium! What cries of "Turn him out," "Throw him over," "Fetch the bobby." By the time the "bobby" or policeman comes the row is over and the policeman is laughed at, whereupon (the English article having some points of resemblance to his New York brother) the policeman loses his temper, and yanks off somebody who truthfully complains that "he didn't do nothin'." No matter, there was a row, and the man who "hadn't done nothin'" has a night in the lock-up, and is discharged next day with a caution never to do it again.

The leader of the orchestra takes his place. He glances round, winks at the musicians and lifts his fiddlestick. That was all the signal the audience wanted. They sang, they shouted, they whistled, they beat time with their feet, but the music was not heard; the gods pelted the orange peel and let down handkerchiefs tied into strings to haul up hats from the heads of the "pittites." Sometimes the rope of handkerchiefs would be pulled down by the owners of the hats instead.

The curtain rose on Young Norval, but no let-up on the noise; the orange pelting and cat-calling went on, if possible, with more vigor than before—the audience had come to see, not hear.

As no actors could possibly be heard above the din the company contented themselves with action and gestures, and always acquitted themselves with credit without troubling themselves about their lines. On the occasion now passing in our recollection, however, when Charles Dickinson was playing Norval and Henry Marston Lord Randolph, there came an unexpected, unaccountable and complete lull in the midst of the racket. The actors, who had never troubled about their lines, stood silent and nonplussed, and the act came to an abrupt end with two "dead-stuck" actors and a peal of laughter. Frederick Robinson was in the Sadler's Wells company at the time, and will doubtless remember what a funny incident of stage life it was, to see two such experienced actors bewildered by an "attentive" audience.

Now for Panto, and what a fancy title for it! No wonder the London small boy had scraped up his pennies to see a piece which gloried in the following name: "Harlequin Gog and Magog and the World Turned Upside Down; or, Nimble Nip and Moore of Moore Hall, and the Dragon of Wantley."

It was a curious medley so far as plot was concerned. Its first scene opened in the stately Gothic Guildhall of the City of London, by moonlight, and it appealed to the children's tradition that *when* the giant figures of Gog and Magog hear the clock strike twelve they come down from their pedestals. Those remarkable statues, fifteen feet high, originally made of wicker work, but replaced by a reproduction of wood in 1706, have been in the possession of the City of London from a time anterior to the city records. They were carried in the coronation procession of Queen Elizabeth, and probably were of Druidic origin, as it is known that such wicker work giants were used by the Druid priests for the purpose of inclosing human victims as sacrifices by fire. The folklore attaching to the two giants, Gog-Magog and Britomart, had its origin like the tales of King Arthur, in the Celtic districts, where William the Conqueror was gravely informed that a village he found in ruins had been destroyed by Gog-Magog the giant The tradition runs that Gog-Magog and Britomart were the last of the race of giants, who fed on children and kept ladies captive in their strongholds. They fought for supremacy and Gog-Magog being victorious was in turn slain by Belisarius, so that altogether a strong flavor of antiquity pervaded the scene.

The good Fairy (always one in a "panto") invokes the aid of the statues to help a brave warrior, one Moore of Moore Hall, to rescue a fair damsel from the clutches of the Dragon of Wantley, a mythical beast which still lingers in the superstitions of the more ignorant villagers of Warncliffe (Wantley) in Yorkshire. The good giants come down from their pedestals and swear allegiance to the Good Fairy, and the three start off. They find the world turned upside down. This was a remarkable scene. By enclosing the actors in basket-work dummies and putting gloves on the feet and shoes on the hands, they all seemed on their heads, while the scene was made up of machinery in motion and all sorts of queer things, all upside down.

The Fire-King enters on a blazing locomotive and after he had summoned Old King Cole, Queen Elizabeth, and a great number of historically "reverend seigneurs," they all fell to dancing Sir Roger de Coverly. The whole scene was a clever burlesque of the first great World's Fair and had its significant satires, which is more than can always be said of the modern horse-play drama.

The next scene led the wanderers to the Home of the Butterfly, a charming fanciful scene painted by Findlay. It represented vistas of forget-me-nots about which semicircles of giant butterflies fluttered their wings by mechanical means. The scene then opened, up stage, and the Queen of the Butterflies, with gauze wings, came down in a chariot drawn by six butterflies apparently flying.

The story is continued by the introduction of Nimble Nip (Will o' the Wisp) who is first seen upside-down with his spectacles on, reading a paper and sipping coffee. Nip is in league with the Dragon and leads Moore, of Moore Hall, astray and into such awkward mistakes as spearing his own men. At last the Castle of the Dragon is reached. Moore of Moore Hall and the Dragon fight with boxing gloves exchanging blows with most ludicrous effect.

Moore is, of course, successful in rescuing the beauteous lady, and all become happy in the Palace of the Realm of Pearls. This was an exquisitely beautiful transformation scene, full of poetic fancy, of a class such as has never been designed or understood out of England. The stage opened with a half-circle of immense golden caskets, with domed covers, and at the rear of them a pair of perforated silver gates of chaste design and massive proportions, occupying the whole of the stage. The domes of the caskets rose and strings of pearls hung down, while groups of beautiful women appeared inclosed, as if in cages of gold and pearl. These revolved as the gates opened, and showed a perspective avenue of golden lace and jewels and a perforated car on a platform surrounded by reclining fairies. This was backed by a fan-like screen in golden and silver perforation, with cut-glass jewels, and was guarded by Amazon fairies with wings. This fan-like screen then opened to let the Queen of the Butterflies in to take her place in the car. Great festoons of pearls were then let down at all the entrances, and the scene formed a wonderfully charming effort of the scene-painter's art. At such a point as this it is good pantomime logic for everybody to become friends, so Gog, Magog and the Dragon join hands and dance a *pas de trois* on one side, and Moore, Nimble Nip and the Good Fairy do the like on the other side, while in the centre the Queen of the Butterflies distributes the rewards, which convert them respectively into Harlequin, Columbine, Clown, Pantaloon and Sprites.

And so ends a memorable London Merry Christmas.

RICHARD MARSTON.

ENTITLED TO FULLEST CONFIDENCE.

Washington Post.

THE DRAMATIC MIRROR of New York has long been accepted in this country as the leading and almost the only authorized representative dramatic journal of America. Its statements in regard to dramatic events and incidents are entitled to the fullest confidence.

This journal is not only appreciated by the *Post* as an exchange, but as a reliable source of information in regard to theatrical news. Its greatest success has been achieved under Harrison G. Fiske, who has added to it some features never before attempted in dramatic journalism. In its last (Christmas) number it has entirely surpassed all its former efforts.

The Christmas MIRROR of 1889 has better work, representing a larger number of professionals; and illustrated by finer artistic work than characterized any previous effort of a similar kind.

MY CHRISTMAS TILE.

I have been importuned by my friends for some time to forswear the Derby hat and assume the headgear of fashion, commerce and gentility. Bright and shining lights in the profession of literature who wore tiles have been pointed out to me, and I have been advised to go and do likewise.

"Too long, too long, you have slunk through the highways of genius with your bump of ideality covered with a common Derby. What you require to give you tone, *verve* and standing is a tile." This, from my nearest friend, spurred my pride, and I swore to commence wearing a tile upon Christmas day. Christmas day, day of loud toots and sweetmeats—and day of my first tile, alas! I never shall forget thee!

I presume that after a man has stolen a mule he feels bad, low-down and guilty. I could have stolen a team of mules, and my conscience could not have smitten me with a more relentless smote than it did upon that eventful Christmas morning when I sallied forth with timidity and a glossy tile. Some men change the everyday *modus operandi* of living; even I could rise to the realms of fame and spread my wings among the few elected poets of *Scarper's Magazine*, and my heart would not thrill; but when I felt the overwhelming pressure of a tile upon my temples, my flesh crept and I felt low, menial and degraded. I want into the nearest sample-room for a prop to my lagging courage.

"Ah! new hat. You look immense."

"All men look better in plug hats. I wonder there are not more of them worn," I smilingly interrupted.

"Your's is a new one; so is mine," said the dispenser of anguish as he placed a fine specimen of the tile growth of head-gear upon the bar. I paid my bill and went out with less confidence in myself than before. Various street urchins made mention of the fact that I had better shoot it. I met a friend who wore a peaked sealskin cap.

"Simply foolish in you to come out such cold weather with a silk hat. Man alive! haven't you worn plugs all these years not to know better?" I glanced into his soul. He meant it. He supposed I was a regular patron of the tile. I passed on with a lighter heart.

"Jones, good heavens! Is that you?"

I responded with a nod.

"For heaven's sake, how could you?"

"Had to. Urged. Threatened. Got it last night. How do I look?"

"Very ancient."

"Eh? Ancient?"

"Yes; you've gone and bought last month's style. Ta-ta. I wouldn't advise you to go much into society with that old guy."

I felt queer all over. So I wore a last month's tile. I was one month behind the times. I didn't go into society at all that Christmas day. I laid the new tile away.

With a free conscience. I didn't feel like laying out $120 a year for hats. I discarded my $12 tile and went back to my common $5 derby.

H. S. KELLER.

Christmas numbers of weekly publications generally show the advance made during the year in high class printing, engraving and artistic drawings. No better illustration of the progress indicated can be found than the present holiday issue of THE DRAMATIC MIRROR. It is a splendid achievement in the field of art, and its literary features are varied, interesting, and selected with rare taste and good judgment. The portraits of leading players and dramatists are well drawn, but the colored picture on the cover of W. J. Florence, as Sir Lucius O'Trigger; Joseph Jefferson, as Bob Acres; Mrs. John Drew, as Mrs. Malaprop, and the duel scene from The Rivals, is a gem and worthy of a handsome frame.—*Brooklyn Citizen.*

THE HANDGLASS.

A SYRACUSE paper says, (and Syracuse papers never lie) that Doyly Carte made his millions by marrying his typewriter, an English girl who can manage opera troupes better than most men. This is not the first instance on record that the hand that taps the typewriter is the hand that rules the world.

† † †

BOUCICAULT expresses his opinion that in making plays "the writing of the dialogue is a small matter." This, indeed, is too true. A few English dancers in bifurcated skirts, a tank, and a live cow or two, will discount the most brilliant flashes of witty conversation with a large majority of our audiences.

† † †

THE ordinance forbidding organ grinders to operate in New York, turned many of the brotherhood across the bridge, and "What shall we do with the surplus?" is still the cry. Brooklyn has long been renowned as the haven of the goat and the lair of the amateur actor, but the organ-grinder influx is the one uncalled-for drop which will cause its cup of misery to overflow.

† † †

WINTER.

Put away the palm-leaf fanlet,
Fold the linen duster by,
Brighten up the buckwheat panlet,
Gayly greet the pumpkin pie.

Wave the silk umbrella glowing,
The goloshes gather near,
For the Winter season's growing
More uncertain every year.

† † †

A REPORT from Mt. Vernon, Ohio, says: "Nye and Riley drew one of the largest and most fashionable houses of the season, but every one was dissatisfied." This won't hurt Nye and Riley a little bit. The trouble is not with the Poet and his Lyre, but with Mt. Vernon, Ohio.

† † †

COLONEL SINN, of Brooklyn, is soon to produce One Error. It is not yet generaliy known if it was muffing the ball in the outfield, or a wild throw to first for the benefit of the grand-stand.

† † †

SHAKESPEARE has taken possession of the city theatres, in much the same style as Barnum has the English press; but Go-Won-Go Mohawk drew houses on the Bowery all week, which seemed to indicate that William has no "pull" on the East Side.

† † †

A PHILADELPHIA journal calmly states that "Emily Rigl, in preparing for her entrance, simply dashes on a bit of powder and is ready for the stage." This may be all right in Philadelphia, but it would never be allowed in New York.

† † †

THE same paper states that "The Night Owls are warbling, tooting and making things merry at the Standard." It is noticeable that the native Philadelphian never reaches such heights of eloquence as when the town is visited by a British Blonde Aggregation or a Night Owl company.

† † †

A ST. LOUIS paper is responsible for this: "Many a flower has bloomed unseen and wasted its fragance in the desert air, and many a sweet voice has caroled in some out-of-the-way place and has been lost to the world because there was nobody to bring it out." This may be true, but there are many voices echoing through time, and boarding-house parlors, which have been brought out, and which, in the opinion of the compulsory listeners, would sound much better carroling in some out-of-the-way place—the more out of the way, the better.

The Christmas number of the NEW YORK DRAMATIC MIRROR, just issued, is the most perfect specimen of a pictorial dramatic publication that has yet appeared in this country. The illustrations, some in tints, are numerous and spirited, and bear the names of well-known artists, and there are portraits of representative American dramatists and actors, together with scenes from popular plays and other matters appertaining to the stage and its people. The contributors consist of a varied number of bright writers in and out of the profession. Among the most noted may be mentioned Bronson Howard, A. E. Lancaster, Marshall P. Wilder, Wilson Barrett, Madge Kendal, Henry E. Dixey, E. H. Sothern, Ella Wheeler Wilcox, Wesley Sisson, Clinton Stuart, Rhea and others. Mr. Harrison Grey Fiske, the editor, contributes a touching story entitled "Our Mr. Binks." It is certain of a hearty Christmas greeting.—*The Home Journal.*

ALMOST all of the arrangements for the Stage Children's Christmas Festival have been completed, although contributions of money, toys and other articles are still being received daily. The festival will occur next Sunday evening at Tony Pastor's Theatre, the whole building, with Tammany Hall's ball and supper rooms, will be thrown open. There will be two orchestras, twenty Christmas trees, tables laden with good things, and a jolly time is promised to the little folks.

Through the courtesy of the local correspondent of THE NEW YORK DRAMATIC MIRROR we are in receipt of the Christmas number of that king of dramatic papers. This season's number is even finer than the one of last year, were such a thing possible in the printer's art, and in the choice selection of dramatic news, poetry and miscellany, all profusely illustrated. The number is well worth a perusal and considering its excellence the price is extremely low, only twenty-five cents.—*Battle Creek, Mich., Daily Journal.*

THE THEATRE LIBRE.

In England, France, Germany, and nearly all the countries of Europe where the drama has been cultivated at all, the manager of a theatre is not the happy man he is in America. Not only is he not master in his own theatre, but he cannot produce any new play without first consulting, and asking the approval of an institution mightier than he—the State Censorship. This important body is supposed to be the guardian of the public morals, and at the same time to aid in the preservation of peace both domestic and foreign, by using its authority to prohibit the production of any play which might endanger either or both.

In happy England, where this power is vested in a single man—the Lord Chamberlain—it is rarely exercised, except now and then to order the lengthening of the ballet girls' skirts at the Empire or Alhambra, although the Lord Chamberlain has also the power to prevent any of the theatres from opening on Sundays, and to close them all in the case of any extraordinary event, such as the death of any member of the royal family. But in poor unfortunate France, where so many political factions rage, the case is different. The censorship exists solely for political motives, although ostensibly to protect the public morals, and often enough its power is exercised in a very arbitrary fashion. As an illustration, I may cite a case that occurred recently at the Théâtre du Gymnase in Paris. M. Koning, the manager, was on the eve of producing L'Officier Bleu, a new play which he had advertised extensively and on which much money had been spent for scenery and costumes. The artistes had been engaged and the other thousand little details incumbent on the production of a play attended to, when, at the eleventh hour, M. Koning learned, with stupefaction, by medium of the newspapers, that the Minister of the Fine Arts, M. Lockroy, had prohibited the production. The excuse of the censors was that the play was by a Russian princess of ultra-radical views who, under the pseudonym of Ary Aiclaw, had been publishing a series of novels, all caricaturing, more or less, the Imperial court of Russia. The Officier Bleu, in itself, was acknowledged to be innocent of both treasonable language and situations, but on a hint from the French Plenipotentiary Minister at St. Petersburg to the effect that the good relations between St. Petersburg and Paris might be strained if the play were put on the stage, the censors gave orders for its immediate suppression.

The instance I quote is no extraordinary one; half a dozen similar cases happen each season. Indeed, outside the four subsidized theatres — the Opèra, Comèdie-Française, Opèra Comique and Odèon—there is not a theatre in Paris which does not each year come in for its share of this despotic criticism. And from the decision there is no appeal; the Censorship is omnipotent.

The managers of course know this and act accordingly, their first consideration on reading a new MS. being to make sure it will pass muster before the common enemy. But it is the dramatic author who the most keenly experiences the annoyance of such an institution; it is he who from the day of its establishment has waged bitter warfare against a State Censorship. A struggle, however, to no purpose; the Censorship has survived.

But although all artistic effort was thus paralyzed the dramatic writers did not waste time nor lose courage while waiting for reform. There was a younger and more enterprising school among them—the enthusiastic exponents of the new realistic literature; writers whose works from their very subjects could never be accepted or played by any manager under the existing theatre restrictions such men as Hennequin, Catulle Mendes, Grammont, Descaves, Paul Alexis, Th. de Banville, Darzens, Icres, etc., etc., and it was by these playwrights that the idea of a "Théâtre Libre," when they would be exempt from censure, was first conceived. The hour had come. Where was the man, the man who should ignore alike red-ribbon routine and managerial etiquette; who should be an enterprising and intelligent business man as well as a lover and student of that art which the *école* taught? And a man was found who in every respect answered to this description. He was, it is true, but a clerk in the employ of the Paris Gas Company at a salary of $40 per month, but he loved the theatre and was a very earnest and enthusiastic student of the dramatic art. He had already gathered round him a small group of trained amateurs. In every way was he fitted for a wider and more ambitious field. That man was the M. Antoine who some four years ago came forward with his project of a theatre libre.

The programme of the new undertaking was as follows: 1st.—That the proposed theatre be entitled "Le Théâtre Libre," and that so as to be exempt from the Censorship, all plays would be given *in camera*, admission to the theatre being by invitation only. 2nd.—That "Le Théâtre Libre" should be a purely artistic enterprise, entirely stranger to any spirit of speculation. The services of the manager would be given gratuitously; all artists willing to create roles, in view of the publicity their names and possible talent would obtain, would be expected to do so on the same conditions. 3rd.—All MSS. submitted to the manager by dramatic authors would be judged solely on their artistic merits, irrespective of the writer's name or celebrity, and all partiality and favoritism, the then prevading vice of the Paris managerial world, would be abolished. 4th.—To defray sundry expenses outside the province of both manager and artists, such as the renting of a hall or theatre, costumes, scenery, etc., etc., a certain number of subscribers' cards would be issued, each entitling their respective holders to so many invitations for each of the eight representations of the season.

Such was the general outline of an independent theatre as mapped out by M. Antoine and from the first it worked remarkably well. But the prevailing unpopularity among the lettered classes of a State Censorship was not in itself the sole element in Antoine's success. His time and opportunity had been doubly well chosen.

Just about that time naturalistic literature was in high favor in France. The reaction from Zola's audacious productions had not as yet set in, and literary Paris was hailing with dithyrambic enthusiasm that new ultra-realistic school which, following more broadly in the steps of Flanbert, Goncourt and Zola, was represented by Richepin, Guy de Maupassant and Paul Alexis.

From realism in literature to realism on the stage there is but a step, and loud cries were soon heard for reformation in things theatrical as in those of letters; for less conventionalism and more truth; for psycological studies of human passions, instead of the beaten path of hackneyed romance.

The younger dramatic writers, Darzens, Porto Riche, Bonnetain and Hennequin added their bold voices to that of public opinion, declaring that the playwrights were ready with MSS. if any manager were found willing to put their productions on the stage; and it was under these circumstances that Antoine first opened a small hall, situated upon the remote heights of plebeian Montmartre under the loud-sounding title of Théâtre Libre.

The expenses M. Antoine met with at the debut of his enterprise were comparatively small, the only serious item being the cost of the hall, which was about $250 for the entire season. Antoine himself fulfilled at once the functions of manager, treasurer, secretary, and actor; while the artists he had recruited willingly gave their services free of salary, only too glad, as they were, of the publicity which such a position gave their names. These, for the greater part, were Paris professionals without engagements, although he had allured several provincial artists to the capital by his tempting prospectus and the certitude it held out of an exclusively artistic audience. The dramatists, among whom were some of the most prominent men in French literature, gave the fruit of their brains on the same terms of remuneration. *Ars et gloria* were the only stimulants to all concerned—manager, authors, and comedians.

The first few months of the valiant company's efforts remained obscure in spite of the favorable auspices under which the work had been begun, and the public that Antoine could draw up to Montmartre by the most tempting of his artistic menus was comparatively small. But before long a rumor came down from those haunts of bohemianism to the effete boulevard to the effect that a man—Antoine—was producing some very original and very clever plays with the help of a troupe of unknown amateurs, and that these amateurs, unshackled by Conservatoire methods and conventionalities, were doing remarkable work. No more was needed. All Paris flocked to Montmartre as the believers do to Lourdes, and very soon a representation at the Théâtre Libre became a Parisian event.

Months rolled by. Many plays of a high order of merit and interest had been produced; the subscribers steadily increased, until finally Mr. Antoine found his hall at Montmartre too small for the accommodation of his guests, and in view of the season 1886-7 he migrated with all his company right across Paris to the *quartier* Montparnasse, where he hired the Théâtre du Gaiété.

The *soirées* of the Théâtre Libre were now an acknowledged success, and speedily became the fashion. So much so, indeed, that the other and more orthodox theatres of the capital found it impossible to compete with their new rival and so forebore from attempting to produce any play the same evening. And it was well they did so, for between an invitation from Antoine and one from Carvalho or even Claretie, the Parisian first-nighters never hesitated, and long before the rise of the curtain the shabby little theatre at distant Montparnasse would be filled with an audience as brilliant and representative, perhaps, in the domain of intelligence, wealth and fame as any other in the world. Among its patrons and regular *habitués* were: Massenet, Sardou, Dumas *fils*, Ambroise Thomas, Henri de la Pommeraye, Alphonse Daudet, Zola, Marquis de Massa, Adolphede Rothschild, Countess de Chambrunn, Clovis Hugues, Floquet, Clemenceau, Jacques Normand, Sarcey, Vitu, d'Ennery, de Kœnigswater, Valabregue, Coppée, Marquis de Castellane, Ollendorf, Ady Ludger, Iane Hading, Madame Alphonse Daudet, Blanche Pierson, "Gyp," Ed. de Goncourt, Charcot, Silvestre, Sarah Bernhardt, Reichemberg, Mlle Bartet, Claretie, Porel, Juliette Adam, Leconte de l'Isle, Saint-Saens, Prince and Princess of Sagan, Baron Pradels, Edouard Mahé, Henri Rochefort, Ribot, Reinach and Charles Gounod.

The first work of any importance produced by the new organization was a French dramatization of Tolstoi's masterpiece, "La Puissance des Tenèbres." This celebrated work, with its sad story of such powerful psychological interest, had been prepared for the free stage with a bold and unscrupulous hand. The horrors of a people's misery, the darkness and wretched state of morality into which the unhappy slavs are plunged, related with such revolting details in the novel, were reproduced on the stage with all their crudity, and, accompanied by the scenic illusions, seemed to be brought so much nearer and with so much more intensity to the listener that the spectators themselves, distressed at such pictures of wretchedness and depravity, cried "enough!" But, in spite of this, the production was a success, and for the first time since the inauguration of his theatre, M. Antoine departed from the rule he had laid down and gave a second representation. Other plays, produced later, were also performed several times, it is true; but not as they were seen on the first night. M. Antoine profiting by the infamous notoriety obtained by certain plays when produced in their virgin state, cut out the obnoxious parts as directed by the Censure, and was thus enabled to give them before a paying public.

Following this and closing the season came a play from the pen of Paul Alexis: Lucie Pellegrin which nearly brought M. Antoine to grief. Full latitude had been allowed this realistic writer, and he had surpassed himself. Lucie Pellegrin, was as repulsive a work as one could well imagine, and an insult to that Art its author pretended to worship. Alexis had descended with his characters to the lowest depths of depravity and degradation to which humanity can descend, and this, he urged, was artistic work.

The verdict of public opinion, however, did not endorse M. Alexis' views and M. Antoine was warned that if he wished to retain the patronage he was enjoying he must not prostitute the holy cause of Art to the production of plays as inartistic and worthless as they were obscene and distasteful. M. Antoine took the hint, and promised reformation.

After a season at the Gaiété Montparnasse, M. Antoine made another move, this time taking up his quarters right in the centre of Paris, at the old-fashioned Théâtre des Menus Plaisirs. There he opened with l'Amante du Christ, a mystery in one act by Rodolphe Darzens, a kind of Parisian imitation of the Oberland Passion plays. The subject treated was, as the title indicates, the passion of Mary Magdalene for Christ, the rising curtain revealing the courtezan crouching at her Lord's feet in the house of Simon the Pharisee. The verse was very rich and powerful, betraying a poetic temperament of no ordinary ability, and Madame Daubrides as Mary Magdalene scored a marked success. Another, given a few weeks later, was Rolande, by M. de Gramont. This play, like Lucie Pellegrin, was teeming with obscenities and equivocal language, and seemed but to serve as a vehicle for the delivery of both before a public who, it must be confessed, seemed to enjoy the many unsavory passages without reserve. Rolande treated a delicate subject, *le traffic des vierges* in modern Babylon, and was, indeed, but a dramatization of the revelations made by the Pall Mall *Gazette* some time back. The play was pronounced a great success for the young author, and eight extraordinary representations were given.

Other plays in succession were La Mort du duc d'Enghien, a little masterpiece by Léon Hennequin, and one of the most artistic pieces of staging I ever saw; Les Résignés, by Henri Céard; La Chance de Françoise, by Porto Riche, which, after great success at the Théâtre Libre, was produced at the Gymnase; La Reine Fiammetta, by the poet Catulle Mendès, he, as George Moore says, with the face of a depraved woman; and La Patrie en Danger, by Ed. de Goncourt.

And this brings us down to the present day. Antoine, the actor-manager, has now become a personality. A few months of energy, enterprise, and good fortune have raised the humble counting-house clerk to a position envied by many, and at the age of thirty M. Antoine finds himself one of the most conspicuous figures of *Paris artiste*. From a small company of amateur actors, the Théâtre Libre has become a Parisian institution. And, contrary to the manner of most institutions which pass away, the Théâtre Libre has remained. Each year, each day has it become better known and more important, *vires acquirit eunde*, until now it is one of the essential elements of Parisian life. The Parisians, even say like Voltaire, that if it did not exist, it would have to be invented.

ARTHUR HORNBLOW.

REFLECTIONS.

ED. H. LE DUC has been engaged for the role of the colored jockey in Kentuck.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is out, and is a beauty.—*Cincinnati Enquirer.*

GUSTAVE FROHMAN is arranging the tour of Gabrielle Du Sauld in Bootles' Baby through the South, the tour opening Christmas at Norfolk, Va.

The handsomest Christmas number of THE NEW YORK MIRROR yet issued by that esteemed theatrical journal has just come to hand. It is artistic in lithography, faultless in typography, and contains a great deal of uncommonly interesting matter. Among the contributors are Sydney Cowell, Mrs. Kendall, Minnie Maddern, Franklin Sargent, Milton Nobles, Mark Klaw, Harrison Grey Fiske, Ella Wheeler Wilcox, Bronson Howard, Clinton Stuart, A. E. Lancaster, Mlle. Rhea and Frank Mayo. It is beautifully illustrated, and will be treasured.—*Chicago Inter-Ocean*

A MEMBER of the company of an ambitious young star was asked by a DRAMATIC MIRROR representative how he liked his engagement. "I have no fear of future punishment," he replied. "When I die I shall have had my hell upon earth!" From which it would appear that the stories of this particular star's treatment of his actors are not exaggerated.

THE NEW YORK DRAMATIC MIRROR'S Christmas number is a very elaborate one. The frontispiece is a striking water color, and the contents include original articles by Wilson Barrett, Henry E. Dixey and many other prominent stage people, and a poem illustrated by E. H. Sothern.—*Buffalo News.*

RICHARD KOENIG has been specially engaged by Gustave Frohman to act as advance agent for the German tragedian, Herr Possart. Mr. Koenig left this city on Wednesday last for Chicago, where that actor opens at the Grand Opera House Jan. 5. Among the German stars whose fortunes Mr. Koenig helped to advance were Madame Hedwig, Niemann-Raabe, Ludwig Barney and August Junkermann.

THE NEW YORK DRAMATIC MIRROR has for several years published a Christmas number of its paper that was an elegant specimen of the lithographer's art, and that contained a host of interesting and original illustrated articles. This year's holiday number is just out. It is larger, more attractive, and even better than any of its predecessors. Colors figure extensively in its drawings.—*Danbury News.*

A. B. ANDERSON, who is doing the advance work for Professor Bristol's Equescurriculum, which has just emerged from the State of Texas, reports that business there was uniformly large. The greatest success was made at San Antonio, where the receipts for four nights and three matinees were $4,088.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a thing of beauty and much interest. The illustrations are excellent and a few of the selections for illustration are very good.—*Kansas City Times.*

ALICE BROWN has been engaged for the role of Mrs. Smith in Bootles' Baby, supporting Gabrielle Du Sauld, who opens her season tomorrow (Christmas Day) in Norfolk, Va.

The Christmas numer of THE NEW YORK DRAMATIC MIRROR is a marvel of fascinating literary and artistic genius. The number is splendidly illustrated, the covers being illuminated in the highest order of art.—*Albany Express.*

IN purchasing from J. H. Mack the tragedy of Spartacus, the Gladiator, R. D. McLean reports that he does so in the hope of giving it a finer production than it has ever had before. The costumes and scenery will be magnificent and the role of Senora, the wife of Spartacus, will be played for the first time by a great actress. Ten years ago Marie Prescott played the part with John McCullough who was so pleased with her work in it that he doubled her salary. Her appearance in the play now will add much interest to it. Besides Spartacus Mr. McLean has a dramatization of Rider Haggard's "Cleopatra" which will be produced in New York this season. The success of the McLean-Prescott company this season is said to have exceeded all previous years and the route for next season is almost entirely booked.

THE Christmas number of THE DRAMATIC MIRROR is, in the language of Silas Woolcott, "a corker." Among the dozen and one great holiday papers, we have yet to see one that surpasses it either in beauty, excellence or interest. It is by long odds the handsomest theatrical publication ever brought to our notice, and one that it is a pleasure to praise.—*Cincinnati Commercial Gazette.*

MARIE HUBERT FROHMAN is said to be fast establishing herself as an actress of remarkably brilliant attainments. She will play Christmas Day and evening in Fall River, Mass., and on New Year's Day begins a six weeks' tour which will include all the larger New England cities as far North as Montreal.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is the most elaborate ever issued by that live and enterprising dramatic paper. The illustrations are of a high order of merit and its literary attractions are above the average. Editor Harrison Grey Fiske has excelled all previous records.—*Toledo Daily Chronicle.*

OCTAVUS COHEN, of the Charleston (S. C.) *Daily World*, charges Gilbert and Sullivan with plagairism in connection with their new opera, The Gondoliers. He says that the plot has been taken from his comic opera, Niatrici, a synopsis of the libretto of which he sent to Sir Arthur Sullivan last Summer. It is said that the journalist may make a determined effort to prevent the opera from being produced here.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, the leading theatrical paper of the world, does much credit to the talented young editor, Mr. Harrison G. Fiske. It is full of not only good reading, but elegant cuts and illustrations. THE MIRROR is always a good readable paper, brimful of theatrical news.—*Raleigh (N. C.) News and Observer.*

THROUGH arrangements with A. M. Palmer, representing the Bartley Campbell estate Andy Mackay has secured The Galley Slave and will give an elaborate revival of that piece, opening on Christmas day at Pittston, Pa. On the following Monday night it will begin a week's engagement in Philadelphia. Among the people engaged for the production are Jeffreys Lewis, Frank Evans, Gussie De Forrest, Hudson Liston and Frank Roberts.

ANOTHER SHORT LECTURE.

Last time I lectured the young men a bit. This time I am going to give the young women, especially the "juvenile" young women, a little talking to.

I suppose I have as much right to point out rules of professional conduct as had that Scottish preacher (who used to swear, gamble and get tipsy) in thundering out the most rigorous commands in regard to moral obligations, and who, when mildly remonstrated with, shouted: "My brother, hang it! don't do what *I* do, but do what I *tell* ye to do!"

If I were an actor I would probably be worse than any of you. But that probability does not bind me to withhold my advice, does it? If you think it does, ask any honest dramatic critic—if you can find one. Ask any dramatic editor who has ruthlessly ripped some poor unfortunate's play up the back one season and written a play himself the next.

And in giving the advice, freely and generously, I fear no unpleasant results, because I am quite certain that you haven't the remotest idea of following it. Conscious that my opinions will not influence you in any manner whatever, I give them, since they cost me nothing, generously and fearlessly as it is my nature to.

But I shall start out with a compliment. You are better than the men. Of course, women are always better than men in any walk of life; but particularly in this profession are you less given to conceit and affectation.

However, you do *not* make the amount of intellect, with which Heaven may have blessed you, go as far as it might in the matter of studying and playing your parts. Grace and good sense, are not an impossible combination, and in your acting a touch of the latter quality will be more effective than any sort of dainty costume or charming posing.

You are most of you so utterly unnatural! You seem to leave all truth and reality in the wings. You bring only the radiance of your pretty faces to the stage; you leave the light of your minds behind you in the dressing-room.

And many of you have bright minds, too. You are frequently gifted with abundant sentiment and a perfect sense of humor. Why don't you use these things in your art?

I have heard many of you laugh behind the scenes heartily, ringingly, with a contagion that is irresistible. How do you laugh before the footlights? Oh! that old property laugh!

The first thing most girls think of when their parts are handed to them is clothes. It's quite right to think of them, to be sure. But get at the words first, and find out something about the woman you are going to play.

You bring all sorts of delightful things to the stage except intelligence. Real intelligence is the rarest attribute we can discover in an actress. She often has it, but when she has discretion enough to use it she is instantly marked a genius. Often it isn't genius, only common sense.

You are probably doing some tender emotional scene. You have not once paused in your study of the role to determine how a woman under the circumstances would really behave herself. You are looking for "points," and at a most touching climax you make your mouth go this way ⌒; you roll your eyes in a most alarming fashion; you grasp your head in a most amusing manner, and you adopt a tone of voice never heard, as we confidently hope, outside of an insane asylum.

If any woman were to conduct herself in private life as many of our admired and accepted stage heroines do (and heroes, too, for that matter), kind friends would immediately cast their eyes about for a strait-jacket.

Actors are so proverbially unnatural that they have educated the public down to an acceptance of their artificialty.

How often have we seen an intelligent audience rise to its feet to pay tribute to a powerful pair of lungs?

I notice a picture of Mr. John L. Sullivan backing one of Mrs. D. P. Bowers in the pages of a Western dramatic and sporting journal. But never mind. If you will stop to think, you will excuse this mixing up of the arts on the part of the editor, occasionally. Do not let the confusion influence you.

It is true that it is not possible to be absolutely and entirely realistic without losing a certain grace and picturesqueness, necessary to perfect artistic achievement. That old question has been gone over again and again. But, heavens and earth! let us draw the line carefully between realism and poetry, and be as natural as possible without getting the grease-paint from our eyes down on our noses.

The audience is quick to recognize intelligence. Try a little of your own on it sometime and see how it will respond.

If your lover, in the play, is given to walking up the wings into the borders, see how quickly a bit of intelligence will whip him into shape.

Don't draw down the corners of your pretty mouth, and don't roll your eyes about. Be as natural as you can.

If it is natural for you to walk badly, then be unnatural, in so far as cultivating a more graceful carriage for the occasion is concerned.

And speaking of walking reminds me of a novice who possessed an unfortunate impediment in that direction, and who was equally unfortunate in rehearsing under the direction of the late Barney Macauley.

"Excuse me, my *dear* sir," said that gentleman, after the man had made his entrance, "are you going to walk on like that?"

"Certainly, sir," responded the novice, with dignity. "That is my natural walk."

"Then," said Mr. Macauley, "you walk like a natural blank fool!" ECIRPAC.

MR. SANGER'S PLEASANT SURPRISE.

Frank W. Sanger, the manager of the Broadway Theatre, was given a very pleasant little Christmas surprise last Saturday. He had to be absent from the theatre almost all day and while he was gone the employés entirely remodeled his offices. They shoved his own desk behind a door where it would not attract notice, and put in its place a massive and handsome antique oak affair that must have cost hundreds of dollars, with chair and inkstands, letter cabinets and all to match. Then on the desk they laid the following interesting document:

BROADWAY THEATRE,
New York, Dec., 21, 1889.

Frank W. Sanger:

We, the employés and attachés of the Broadway Theatre, desiring to show our esteem and appreciation of your many acts of kindness, while aware that it is beyond our limited means to testify to this in a manner which would leave no doubt of our sincerity, we feel that nevertheless in our offering you will find an article which will always be useful and a constant reminder that while you are our manager, you are also esteemed by us as our friend, always kind, considerate, just and willing to assist us in our difficulties.

Hoping that this testimonial of our regard will be accepted from us in the same spirit in which it is offered, and wishing you every success in life, we beg to remain, sincerely yours,

Edward Fletcher, William Gavin, George P. Cummings, J. McDonald, Louis Waldron, Ernest Neyer, J. M. Cowman, Aug. C. Pillot, Joseph Peare, James Stewart, Andrew A. McCormick.

Mr. Sanger's surprise and delight were plainly depicted on his countenance, and when he found voice to thank the men, he did so in a manner that showed how deeply he felt the honor done him by his subordinates.

MORE GROWLING AT THE FUND.

An item appeared in one of Monday evening's papers echoing the words of some "well known actor" to the effect that the Actors' Fund had been remiss in its duty, and had shamefully neglected common decencies in conducting Charles Norris' funeral. It was stated that the dead man had no shroud, that the coffin was not a good one, and that while the notice of Clinton Hall's funeral was posted up in the Fund rooms Charles Norris was neglected.

This assertion, as we need hardly explain, is entirely false and without foundation. As a matter of fact one of the few friends Charles Norris had, Donald Smedt, called on Mr. Baker at the Actors' Fund, after the funeral, and expressed himself as highly gratified at the manner in which the funeral had been conducted. The hearse and coaches together with a good coffin were furnished by the Fund, and as regards the absence of a shroud, also a matter of reproach, Mrs. Charles, a former landlady of the dead actor, had provided the remains with a new suit of clothes. The fact that Clinton Hall's name was posted is easily explained by stating that it was his manager and not the Fund that put up the notice.

THE FINEST ISSUE.

Charleston (S. C.) World.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is the finest issue of a dramatic paper that we have ever seen.

It contains nearly three-score contributions, from as many of the most prominent figures in American stage life of the present day.

The art work on the Chistmas MIRROR is surpassingly beautiful, and the likenesses are all of them remarkably good. Taken all in all, the issue is a gem, and will be preserved by nearly every one who buys it.

THE MIRROR is easily the leading dramatic paper of the United States, and its editor, Mr. Harrison Grey Fiske, deserves great credit for having refused to resort to dishonorable methods to force people into taking his paper and advertising in it.

HANNIBAL A. WILLIAMS, who on Saturday last completed a short course of Shakespearean readings at the hall of the Y. M. C. A., is a reader of more than ordinary ability; indeed, in our judgment, he is the most pleasing reader of Shakespeare we have seen on the platform for some years. Mr. Williams is thoroughly legitimate in his methods, and while he is never guilty of over-doing, on the other hand his nice sense of the proper never allows him to degenerate into the commonplace. He was frequently applauded by his large and very fashionable audiences, but what is better evidence that he pleased is the fact that it was rare that any of his auditors left till the last line was spoken. He has but to become better known to be the fashion with the frequenters of afternoon-recitals.

INTERESTING COMMUNICATIONS.

NOT A BATRACHIAN EDUCATOR.

NEW YORK, Dec. 21, 1889.

To the Editor of the Dramatic Mirror:

SIR.—The total absence of scurrility from your pages in the past, has added to the indignant amazement with which I read the following lines in your current issue, clearly referring to myself:

Here is the latest thrilling fact evolved by the Great American Paragrapher: "Henry Guy Carleton is something of a naturalist. He has several pet frogs which he has taught many interesting tricks." Next!

Never, during my life, have I seen so much ingenious mendacity and wilful slander compressed so closely.

I have no frogs. I have educated no frogs. I could not educate a frog if I wished, for it is notorious that a frog's sole plan of existence is to sit contemplatively and swallow anything that comes his way, without reference to size or flavor.

Six years ago I became casually acquainted with a large bullfrog owned by Professor Doremus, and kept in the laboratory of the City College for experimental purposes. Twice a month it was the custom of the professor's assistant to grab this frog, pry open its mouth, ram half a pound of beefsteak into his abdomen, and then chuck him back into the tank, to lie in a semi-comatose condition from over-feeding until he was adjudged to be hungry again.

This process, I knew, wasted a great deal of time and steak, and was not specially beloved by the pampered frog. I knew, too, that a bullfrog goes on the principle that anything which moves is good to eat. Acting on these theories, I drained the tank one day and inserted three live mice, which disappeared inside of three minutes—and the frog.

Charles Delmonico sent me four Canadian frogs, which I placed in the same tank and fed on mice in the same way. For six years these frogs have eaten nothing but mice, but is that education? Does that justify the assertion that I have given my life over to the moral advancement of batrachian imbeciles with no soul above a mild desire to sit in the wet and swallow things? Am I to be pictured by the heartless ghouls of the press as a tutor to a half dozen swampy and malarial bullfrogs?

No. This malicious and adhesive paragraph was started on its putrid career five years ago by a malevolent idiot who has since, I am glad to say, sunk to being an author of plays, and is suffering his just deserts. It has been copied in Philadelphia and Podunk, and has travelled from Hoboken to Singapore.

I am tired of it. I want redress. My patience is at an end. I rise to expostulate and explain, and the next editor who prints that statement will find himself defendant in an action for mayhem and arson.

Yours very truly,
HENRY GUY CARLETON.

THE ETHICS OF DRAMATIZATION.

SAN FRANCISCO, Cal., Nov. 27, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Will you permit me to say, in reference to your comments on Mr. Grismer's letter, published in your edition of the 23d inst., that I can hardly understand your assertion that the dramatization of an English novel by an American writer is both "dishonest and discreditable." This would seem to apply, generally speaking, to hundreds of dramatizations I have seen warmly commended in your paper.

It is, as of course you know, customary for the author of a book to specially add the words "All rights reserved" to the copyright notice of the work, and when this is done no honest writer would violate such reservation. When this is not done, however as in the case of Bootles' Baby, the natural inference is that the author has no objection to the dramatic use of his or her book.

I might also state, collaterally, that Bootles' Baby, or Mignon as it was originally called, is in itself but the merest sketch, and contains but the suggestion of a play, rather than the plot and material for one. Besides which my comedy was not only written and copyrighted at least two years before the English, or any other version, but even before the little story became popular or the authoress herself was aware that she had made a literary hit.

In a word, it certainly seems to me that to assert that the dramatization of any work or novel—the right to so utilize it not being reserved by the author—is "piratical" or "dishonest" is an assertion that includes in its condemnation seventy-five per cent. of the plays now in existence, and pretty much the entire fraternity of dramatists both here and abroad.

Very respectfully yours,
P. H. GASSAWAY.

ORIGINAL DRAMATIC HISTORY.

LOWELL, Mass., Dec. 21, 1889.

To the Editor of The Dramatic Mirror:

SIR.—I desire, with your permission, to add something to the peculiarly interesting bit of history in regard to the Davenport family given us by "Wylde Thyme" in your last issue.

In the dramatic columns of a Sunday paper published in—well, up in this section of the country, I learn that Miss Claire Scott opened a week's engagement by presenting "Theodora, a play made famous in both hemispheres by Bernhardt and Fanny Davenport." And further, that "the point at which her conception differed most widely from that of Miss Davenport was in the entire discarding of the one element of the dual-character upon the assumption of the other."

From the same source I gather that "Wilton Lackaye, the English actor who has been some time in finding an American resting place, has been engaged by J. M. Hill," etc.

Yours very truly,
GEORGE REARDON.

WHO WILL SEND A NAME.

NEW YORK, Dec. 20, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Through your kind printing of an appeal for theatrical papers from a veteran soldier, crippled for life and an inmate of the National Military Home, Ohio, I was placed in communication, a year ago, with Colonel J. H. Rice, a former theatrical manager, who yearned to have news from time to time of his old profession and of his many friends in it. By sending him every week since his above appeal appeared, my copy of THE MIRROR after reading it myself, I am glad to know that pleasure and entertainment has been given to a deserving man.

The vicissitudes of professional life, much of the time spent in traveling, have caused my little packet to go to him very irregularly sometimes, and I have often clipped a good many paragraphs from my MIRROR before mailing it. All this, however, the brave old cripple, sitting in the wheeled chair which alone enables him to move about the Home, freely forgives, and his occasional letters, full of cheeriness and good feeling, tell only of the happiness he derives from the papers, and never contain an allusion to his affliction of body.

I write, to-day, to ask your kind cooperation in bringing some other deserving professional who may be an inmate of a home or hospital somewhere, into communication with an unknown kind correspondent in Pennsylvania who has written me today, expressing her desire to help such a person by sending her copy of THE MIRROR each week.

Will you or some reader, give me the address of such a deserving professional to whom papers would give pleasure, that I may communicate the same to my unknown friend in the Keystone State

Yours very truly,
CELIE ELLIS.

PROFESSIONAL DOINGS.

JOHN W. NORTON, the St. Louis theatrical manager, is in the city.

MRS PADELFORD will add a new waltz-song to her repertoire in The Seven Ages some time this week.

BENJAMIN F. ROEDER, of the American Academy of Dramatic Art, returns from Europe on Saturday on the *Elbe*.

CHARLES WALCOT has been engaged by Franklin S. Sargent to rehearse the plays given by the pupils of the American Academy of Dramatic Art.

"Let me congratulate you upon the artistic excellence of the Christmas number. It excels all its predecessors in every way, and must take first rank as a journalistic production." *Louise MacIntosh, Boston.*

IT is reported that James Barton Key seriously contemplates a revival of Olivette at the New Park Theatre after the run of Gilbert and Sullivan's new opera.

CHARLES ABBOTT, and Ben Teal have formed a partnership for the production of plays. Their first venture will be a local drama by Dion Boucicault.

JOHN J. DROHAN has left the Howard Athenaeum company, and has been engaged by E. G. Stone to take the business management of Joseph Haworth in Paul Kauvar.

FROM Pittsburg, where it is playing this week, the Emma Juch Opera company jump to Salt Lake City without stopping. The total fares for the trip will amount to $7,000.

NELSON WHEATCROFT and John A. Keller have become collaborators. Mr. Keller is putting some touches to the play that the former has written for Kathryn Kidder.

"Allow me to offer my humble opinion that the Christmas number of THE MIRROR far surpasses all previous ones. It was eagerly looked for and purchased by your many readers in this city."—*W. Kingsley, London, Canada.*

A DOWN-TOWN cigar manufacturer has named one of his latest brands of cigars after Agnes Booth. The worth of this compliment to the distinguished actress will depend upon the quality of the weed.

So active has been the demand for routes that Gustave Frohman has secured A. G. Elliott, formerly manager of the Florences, to assist him in the booking of companies.

JAMES CRAIG, a St. Joseph millionnaire, gave a dinner in honor of Joseph Haworth in that city on last Friday evening. Covers were laid for thirty guests. Mr. Haworth made a speech.

"WITHIN the past two years," said a manager whose ability is unquestioned by those who know him, "I have been stuck $2,318 for salary and expense account, and there is not the slightest hope of my ever getting it. Is it any wonder that I'm very chary of going out this season?"

ALICE VERONA for two years past one of the leading sopranos of the Wilbur Opera company retired recently from the stage, and has since been married to Fred. W. Hudson, General Freight Agent of the Louisville, St. Louis and Texas Railroad. Miss Verona is a neice of W. A. Sheetz the popular treasurer of the Vendome Theatre, Nashville.

MRS. WILLIAM HENDERSON is displaying great energy and large capacity in the management of the Jersey City Academy, which suddenly devolved upon her, owing to her husband's death. Mrs. Henderson is strictly fulfilling the latter's intentions in the conduct of the house. The Academy is doing an excellent business this season.

BETTINA PADELFORD has met with more than usual success in the leading female role of The Seven Ages at the Standard Theatre. On Monday she received a cablegram from England, which she is not considering, containing an offer to appear in a new opera in London in April.

ED. FLETCHER, the treasurer of the Broadway Theatre, who has been quite ill for some time, is out again and rapidly recovering.

THE PRINCE AND THE PAUPER comes to the Broadway Theatre Jan. 20, instead of its original date Feb. 17, and plays an engagement of four weeks. The four weeks beginning Feb. 17 are still being negotiated for.

PRIMROSE AND WEST'S MINSTRELS have just lost two very valuable members. J. H. Decker, the general business manager of the organization, and Bob Slavin closed with them on Saturday. Both are now at liberty. Mr. Decker goes with George Thatcher next season.

CHARLES OSGOOD has retired from the management of Harris' Theatre, Louisville, Kentucky, and from the employ of Mr. Harris, after a number of years of effective service. He has made many friends during his stay in Louisville and leaves that city with the best wishes of the press and public. He is now open for engagements.

"PANSY," the little kitten with the J. K. Emmet company, has been given two weeks' notice, having grown too big for the business. She was a great favorite with the company and was very fond of Plyn, the big St. Bernard dog. Mr. Emmet offers to give her a letter of recommendation, both professionally and socially, as he feels, with the rest of the profession, that it is hard to be out of an engagement at this season of the year.

GUS MORTIMER reports himself delighted with the reception which his star, Marie Wainwright, met with in her production of The Twelfth Night, at the Fifth Avenue Theatre. He claims that not one adverse criticism has been written on either star or production, and that this is something almost unknown in this city.

CORRESPONDENCE.

PHILADELPHIA.

The event of the week closing 21 was the appearance of Francis Wilson in The Oolah at the Chestnut Street Theatre. Upon the opening night he received an ovation. The house was crowded beyond precedent. Every seat was filled and every foot of standing room occupied, while hundreds stood disappointed upon the outside, loath to abandon their hopes. Marie Jansen, Laura Moore, Harry McDonough, Charles Plunkett and Hubert Wilke were each in turn granted an enthusiastic reception, but when Mr. Wilson appeared the applause continued until seconds had lengthened into minutes upon the dial, and ended only when, in compliance to a demand for a speech, he came down to the footlights and begged the privilege of "tackling his opening aria," promising to address the audience later in the evening. The Oolah proved to be a fairly satisfactory work, acceptable not only on account of its intrinsic merits, but because of the opportunities it afforded Mr. Wilson, without whose efforts it would probably have ranked as a failure, whereas it has proved a tremendous success, attested by crowded houses nightly. It runs for several weeks.

At the Arch Street Theatre Dan'l Sully presented his new play Conroy the Tailor. The play can claim no originality either in story or in plot, nevertheless it was entertaining and even enjoyable. Mr. Sully played the title-role with his characteristic neatness. The sentiment of the play, although somewhat trite, was rendered very impressive by his careful delivery and awakened rounds of applause. He received congenial support from Max Arnold, but the other members of the co. in no way distinguished themselves. The business of the week was excellent. A Parlor Match week of 23.

The final week of Julia Marlowe at the Broad Street Theatre, was as successful as the first. Shenandoah 25.

Two weeks proved too long a stay for Roger La Honte, at the Chestnut Street Opera House. The houses during the second week were very light. Yet it was constantly noticeable that the audiences, though small, were very enthusiastic, and at every performance either a double or a triple call followed the courtroom scene of the third act. Mr. Terriss and Miss Millward, both made favorable impressions, and Taber established himself as a favorite. It is to be regretted that Mr. Terriss and Miss Millward were not equipped with a better play for their tour, for they have endeared themselves to us by the modesty of their lives and deportment while here, and by their courtesy to the artists associated with them. I wish them success. Nat C. Goodwin in A Gold Mine 23.

Herrmann, the prestidigitateur, had a very successful week at the Walnut Street Theatre. He made frequent changes in his programme, and not only succeeded in mystifying his audience, but kept them in constant good humor. W. J. Scanlan in Myles Aroon 23.

Maggie Mitchell appeared at the Park Theatre in Fanchon and secured satisfactory business. The play, while somewhat ancient, was in a measure rejuvinated by some very pretty scenery. The initial production of Prince and Pauper by Elsie Leslie and the New York Lyceum Theatre co. 23.

The German actor Ernest Possart played a successful engagement of six performances at the Grand Opera House. The Still Alarm 23.

On the Frontier, in which appeared James M. Hardie and Sara Von Leer, played to good business at the National Theatre Oliver Byron in The Upper Hand 23.

The Muldoon Athletic and Specialty co. nightly packed the Standard Theatre. La Belle Russe 23.

The Rose Hill Folly co. played to good business at the Central Theatre. A. M. Gillette's Vaudeville co. 23.

The Dark Side of a Great City played to crowded houses at Forepaugh's Theatre. A Celebrated Case 23.

Vandeville still holds sway at the Continental Theatre. A fairly well made-up co. met with comparative success last week. Prices have been lowered and the number of performances increased by the addition of several matinees.

Stanley Macy's C. O. D. played to satisfactory business at the Lyceum Theatre. Woman Against Woman 23.

Reuben Glue played to good houses at the Kensington Theatre Passion's Slave 23.

The S. R. O. sign continued to ornament the front of Carncross' Opera House all of last week.

Herrmann's Trans-Atlantique Vaudeville co. will appear at the Academy of Music 23.

CINCINNATI.

Thomas W. Keene's repertoire during his Cincinnati engagement, which terminated at the Grand, included Louis XI., Richard III., Richelieu, Julius Cæsar, Othello and Merchant of Venice. His support was satisfactory. George Learock and Lavinia Shannon acquitted themselves creditably in the more important roles. The several pieces were effectively staged. John Russell's City Directory 23. Maggie Mitchell 30.

James Reilly in The Broommaker of Carlsbad consituted the attraction at Heuck's for week ending 21. Outside of the star's attractive warbling and dancing there is but little in the programme to commend save the clever performance of the two bright little children, who scored the hit of the week. The piece itself is a mild imitation of Emmet's Fritz. Mankind is the attraction 23. Siberia 30.

Dore Davidson and Ramie Austin appeared during the week ending 21 at Havlin's in Guilty Without Crime, which proved to be a dramatization of Miss Braddon's "Aurora Floyd." The Paymaster 23. Nellie McHenry 30.

At Harris', Florence Bindley, a very clever soubrette, presented Dot during the week ending 21 with excellent results financially. Miss Bindley's singing was nightly encored, and John Horner's clever comedy work served to enhance the general excellence of the entertainment. The Nelson Specialty co. 23; The Gray and Stephens comb. 30.

Forrester's Burlesque co. closed a successful week at the People's 21, though the programme was considerably revised after the opening performance. Robert V. Ferguson and Ida Vallance scored decided hits in their specialties The Irwin Brothers' Specialty co. 23; Harry Williams' comb. 30.

ITEMS: The several local managers are congratulating themselves on having come out even this week. When the quality of the entertainment is considered, and the fact that the week preceding Christmas is recognized as the very dullest of the entire season, it can readily be seen that more than one of our managers in Cincinnati can feel entirely satisfied over the result.—The attendance at Lew Ballenberg's Sunday "pop" aggregated fully four thousand.—Manager Havlin is now sole proprietor of the People's Theatre in St. Louis, having paid his ex-partner John H. Robb $12,000 for the latter's interest in the house. Ollie Hagan will be retained as business manager.—As a matter of record permit me to state that the majority of the local managers charged with the offence of giving Sunday performances each cheerfully disbursed $15 and costs towards the cause of law and order 16—Rose Temple soubrette of Carroll Johnson's Fairies' Well comb. severed her connection with that co. 14 at the close of the engagement at Havlin's.—Manager Larry Reist of Dayton was in the city 16

CHICAGO.

The second week of Grand Italian Opera at the Auditorium has been successful in point of receipts, as it could hardly fail in view of the prices charged, yet on at least three occasions there were hundreds of vacant seats. These were on the off nights, of course. The Patti and Tamagno nights were occasions when the vast auditorium was packed. Aida, Semiramide and William Tell, Martha and Trovatore were given. This week Traviata, Aida, Huguenots and Sonnambula. Tamagno will appear in Othello during the last week. The critics all agree that Tamagno has made the hit of the season. Patti was in fine voice in Semiramide, which gives an opportunity for florid execution, and thus she did not show the same degree of wear as in the other operas. Mesdames Albani and Nordica, Signor Ravelli and Mme. Valda have all sang in an excellent manner on the off nights.

The McCaull Opera co. gave Beggar Student for the third week of the season, and it was received with great favor from the patrons of the Opera House. The Bellman will be put on Christmas week, and for the final week Captain Francesca, the new opera.

The Old Homestead had a prosperous week at McVicker's. This week the Wyndham Comedy co. begin a fortnight's engagement

Frank Daniels in Little Puck met with a hearty reception at Hooley's. The play has been made brighter and funnier than ever, and the comedian keeps his audience laughing. Same this week.

A. M. Palmer's co. in Jim the Penman drew good-sized audiences to the Grand Opera House. Joseph Whitng makes much of the leading role, and Charles Kent is original as Baron Hartfeldt. William Terriss and Miss Millward in Roger La Houte Christmas and New Years weeks.

Victoria Vokes and her comedy co. met with a cordial reception at the Columbia, where a series of little one-act farces and comedies have been given. Victoria Vokes is somewhat mature, but manages to please her audiences. Little Lord Fauntleroy returns for the holiday season.

Louis James made a splendid success at the Haymarket in standard drama. His Othello was an admirable piece of work, and he was honored with half a dozen recalls. His Virginius is too well known to require praise at this time Mr. James cannot fail to be accepted as one of the tragedians of America by all who wish to see the legitimate drama fostered and upheld. There are so few worthy followers in the footsteps of Garrick, Kean, Macready, and the famous actors of old, that Mr. James can well look forward to the day, and it is near at hand, when he will head the list of American actors. Patti Rosa for the holiday season.

Joseph Dowling and Sadie Hassan had a successful week at Jacobs' Clark Street Theatre.

True Irish Hearts met with favor from the patrons of Jacobs' Academy.

Henry Lee and Minnie Seligman in The Suspect, a drama founded on the French Revolution, drew fine audiences to the Windsor. This week California Opera co

Captain Swift, the late Madison Square success, was played at Havlin's Theatre with Arthur Forrest in the leading role and Rosa Rand supporting. Excellent business was done. Carroll Johnson in The Fairies' Well, Christmas week.

The Night Owls co. although here quite often, had a good week at the People's. W. S. Cleveland's Minstrels 23.

Dear Irish Boy drew well at the Criterion. John Hay Cossar in Beacon Lights 23.

Manager David Henderson is in Boston looking after his interests in Bluebeard and the new Gilbert and Sullivan opera. It is understood Mrs. Henderson will return West with him and take possession of the new house prepared for her.

BOSTON.

Christmas week is always a lively season among the theatres, and it has begun with crowded houses all along the line.

A Midnight Bell has proved an immense success at the Boston, and though it is devoid of originality and is crammed with chestnuts, it is so skilfully worked up and contains so much that is really funny that the house is filled every night.

E. H. Sothern is at the Hollis Street with Lord Chumley

Hallen and Hart are at the Park with a new piece by Donnelly entitled Later On.

The Hanlons are at the Globe.

ITEMS: Manager Henry M. Pitt and his wife, Fanny Addison of the Museum, celebrated their crystal wedding 22. The day did not prevent the occasion being a particularly social and enjoyable one.—It is not often that an actor leaves enough money behind to quarrel about when he makes his exit from this mortal stage, but such was the case with W. J. Stanton, once of the Museum co., who died a few days ago at Winthrop. He had lived with one landlord for two years, and made a will in his favor. A few weeks before his death he left that home for another in the same neighborhood. After his decease it was discovered that he had made a second will, in which the property covered by the first was given to the second landlord. A legal contest is to be the result.—Boston has added another to her long list of musical societies, and one that promises to become of considerable future importance. It is called the Boston Singers' Society, and is under the direction of George L. Osgood. It is a combination of three separate choirs—a male, female, and mixed choir The opening concert is to be given 27. The programme is, for the first part, Palestrina's Requiem Mass, with a *motet* by Christopher Bach. The second part is to consist of more popular work. Some of the best professional talent of the city enters into the composition of the new organization.—The death from typhoid fever of the well-known baritone opera singer, Alonzo E. Stoddard, at the Homeopathic Hospital in this city last Thursday was a painful surprise to his friends here, few of whom knew of his illness. He was a member of the Emma Juch Opera co., and sang the part of Count Arnheim in Carmen at the Boston hardly more than a week before his death. This was the character in which he made his début in opera twelve years ago in New York. He was born in Brookfield, Mass., and had been connected with most of the English opera cos. in this country.—Hamlin Garland's Western drama, Under the Lion's Paw, is soon to be produced. It deals in a trenchant manner with the land question in the new States, and way in which existing laws are twisted to crush and harass the laboring agricultual class. It was pulicly read by James A. Herne, the actor, to a select audience at Chickering Hall last Sunday.—George W. P. Magee has been appointed press agent of the Grand Opera House in place of John A. Fynes.—The Kendals are to play a return engagement in this city in February.—A co. of French amateurs, residents of Boston, announce a series of performances in that tongue at Union Hall beginning Jan. 21. The opening play is to be Le Gendre de M. Poirier.—A row is imminent here over the production of a second Bluebeard extravaganza. Bluebeard, Jr., now running at the Tremont, is managed by John W. Norton and Co. Now comes A. K. Arthur, who has organized a co. for the production of a piece of the same general character, called Bluebeard. Mr. Norton charges that the name is chosen to trade upon the reputation of his piece.—The next grand spectacular burlesque at the Tremont will be by the London Gaiety co. which comes March 3.—Richard Golden in Jed Prouty will be the attraction at the Globe the first week in January.

SAN FRANCISCO.

DEC. 18.

A Trip to Africa is reported to have done a moderately fair business only at the Baldwin last week, but the Duff co. will likely boom up now that Paola is on, as it is new here. The Queen's Mate is underlined.

Frank Mayo did a good business at the Bush Street Theatre in Nordeck last week. Marie Burress as Countess Wanda made a very favorable impression. Davy Crockett is now being presented. Spider and Fly co. next.

Charles Arnold, Little May Hannan and the dog in Hans, the Boatman, are romping around the stage at the California Theatre in such a merry way that their friends continue to watch them from the front, laughing and crying alternately. The Boston Howard Athenæum co. opens Dec. 23 and will be followed by Pearl of Pekin.

The World Against Her at the Alcazar. Mankind next.

Pirates of Penzance is so popular at the Tivoli that it will be continued until 23, the date set for Aida. There will be ballets, marches, scenic effects, scenery, costuming and orchestration galore.

The Orpheum will present Sheeps Foot in the form of a musical fairy spectacle for Christmas.

The Emma Juch Opera co. and Shenandoah come to the Baldwin shortly.

The Grand Opera House has been thronged twice this week. Monday night the regular company vacated and played Hands Across the Sea, in Oakland, while a charitable concert was in progress at our largest playhouse. The concert was participated in by every artis here, and is the good work of that lovely and charitable woman, Mrs. M. H. De Young; the house was packed. Last night a similar concourse assembled in the Grand to witness The Great Metropolis, as brought out by John Maguire, Jay Rial and George Osbourne. I was unable to be present, but the critics speak to-day in gleeful commendation of the work, and predict a good run for this piece.

CHAT: Al Hayman has gone to Portland in the interest of his new theatre there.—Billy Furst is at work upon a new Tivoli opera, entitled Furioso, or The Maid of Haides.—Romandy has composed new music for Sheeps Foot at the Orpheum, and Kaulbach has painted new scenery.—Bella Thorne was a charming Tessa in A Trip to Africa last week.—G. E. Tucker finds considerable pleasure in attending the business affairs of Hans the Boatman at the California.—Annie Gleason is doing excellent work at the Bijou, having sung last week in Sonnambula, and is this week pleasing the public as Martha.—Katie Gilbert, who is now singing Chilena with Paola at the Baldwin was a member of the Strategist co. five years ago.—Francois LeBlanch, the French magician, has arrived to join the Boston Howard Atheneum when they open at the California.—Digby Bell is singing himself into the hearts of San Franciscans.—Joseph Holz is the new treasurer of the Tivoli Opera House, and one who possesses all the requisite qualifications for the position.—The death of Carl Formes, who had a number of pupils and was very favorably known in San Francisco, is regretted by a wide circle in this city. His widow, who was Miss Paulina Greenhood, of this city, has received many messages of regret and tributes of respect for the deceased.

NEW ORLEANS.

The business of the week was done at the Grand Opera House by the Little Lord Fauntleroy comb. This was the first production of the play in New Orleans, and it met with a most favorable reception. Five matinees were given. Alberta Kean, Georgie Cooper and Flossie Ethel alternated in the titular role. Mr. French's co. is an excellent one. Said Pasha 22.

Owing to the disbanding of the Last Days of Pompeii comb. the Academy of Music was closed week of 16. Robert Downing in repertoire week of 2, 3.

At the St. Charles Theatre, Elliott's Jolly Voyagers had a good week. The co. gives a fairly good variety entertainment. The bicycle riding of the Elliotts is great. He, She, Him and Her 22.

Frank Jones in Si Perkins drew good sized audiences to the Avenue Theatre. Star and play were well received. We, Us & Co. 22.

ITEMS: Governor David Bidwell is dead. This announcement comes to the profession as a surprise, and will cause much sorrow and regret. It is not necessary for your correspondent to say anything of Mr. Bidwell's career as a theatrical manager. It is too well known, and has been told often. I cannot refrain from saying a few words though about David Bidwell's worth. I first met him five years ago, when I was appointed correspondent of THE MIRROR. I was but a boy, but he received me most kindly and gave me some very valuable advice. I always found him pleasant and courteous, if a little gruff, and honest to a fault. His death came easily, without much suffering, and his loss is sincerely regretted here. Mr. Bidwell leaves a wife. The Academy of Music will most probably be managed by her, with the assistance of A. Roig, a manager of experience, and for years Mr. Bidwell's right hand man.—The St. Charles Theatre is rented to J. M. Gilbert, and it has several years to run.—It is rumored that a local manager will, next season, build a theatre here that will be finer than any in this city.

LOUISVILLE.

The Pearl of Pekin opened to an immense house at Macauley's, and there is every prospect of a big week's business. Mr. Harrison and his tuneful attraction are both favorites here. Siberia next.

The Musical Club-Philharmonic Society joint concert at the Masonic 17 was largely attended.

The McGibeny Family opens 18, and will remain the balance of the week. Stowaway 23.

At Harris' Corinne in Arcadia is doing phenomenal business. Her co. is a good one, the dressing superb, and the little lady as charming as ever. She remains another week playing Monte Cristo, Jr.

Cook's Burlesque co. at the New Buck is giving a good entertainment to fair patronage. Kernell's co. will be the attraction Christmas week.

ITEMS: *Truth* pays Frank Van Dorn, of Harris' a high compliment. He is a deservedly popular official.—Advance agent Davenport, of The Ideals is confined to his room at the Galt House here, a very sick man. His co. does not play this week.—G. A. Kerker, one of the musical composers of The Pearl of Pekin and a well-known orchestra conductor first won recognition for superior worth as leader at Macarley's under Barney Macauley, years ago.—One of the daily papers here irreverently referred to Manager Foster of the Ideals as "the fat manager."—Gilbert Clayton, of The Pearl of Pekin, does fine work He is an old favorite in this city.—It is a noticeable fact that Corinne is "getting to be a big girl now."—Colonel Lavage, of the New Buck, is the recipient of a handsome present from Harry Martelle, a trifle in advance of Christmas, but still seasonable.—Manager Osgood leaves Harris' 21 proceeding East immediately. It can be truthfully said no more popular man has been connected with Louisville amusements.—Manager Camp announces March 6-8 as the dates of the Patti Concerts, contract having finally been signed. It is given out that the Auditorium management gave a guarantee of twenty-five thousand dollars to secure this great attraction. Prices of seats will be $5 each. The entire co., including Albini, Nordica, Tamagno and full chorus will be brought here. It is a big undertaking for the enterprising managers, but there is every reason to believe it will be a successful one

CLEVELAND.

The Bostonians are favorite operatic artists here, and drew good houses week of 16. The Great Metropolis 23. Primrose and West's Minstrels next.

At the Lyceum large audiences witnessed Lewis Morrison's fine presentation of Faust. His masterly delineation of the arch-fiend is to be highly commended. His talented daughter, Rosabel, makes a sweet, lovable Marguerite. A Hole in the Ground and Salvini 23. The Wife next.

N. S. Wood, who is now handled by H. R. Jacobs, is a paying star, and with his Out in the Streets crowded the Cleveland Theatre week of 16. His support is the best he has yet brought here. The Blue and the Gray 23, week.

Frank Frayne and his realistic scenery were potent attractions all the week at the Star. The Devil's Mine 23.

The Francilia Novelty co., a tolerably good specialty comb., drew fairly at the Academy of Music. Harry Cook's Burlesque co. 23.

ITEMS: John Duggan, house officer at Jacobs', is laid up with a sprained ankle.—C. A. Davis is here representing The Great Metropolis. Charley is a welcome visitor in local newspaper offices.

PITTSBURG.

James O'Neill was at the Bijou last week where he presented Monte Cristo to good business. Maggie Mitchell week of 23.

On account of the illness of Lawrence Barrett the Grand Opera House was compelled to remain closed during the past week. The Emma Juch Opera co. is giving us a fine repertoire of English opera this week.

The Irwin Bros Specialty comb. did a good business at the Academy last week as also did the Ada Gray co. at Harris'. Florence Bindley opened 23 for the week at Harris'.

ITEMS: Manager Fennessy, of the Emma Juch co., was in the city last week.—Harry Williams' Own Specialty comb. is at the Academy this week.—John Dignam's Dan Finnigan co. is idle here on account of the illness of Emma Miller.—Manager P. Harris was in town last week.

BROOKLYN.

The Mestayer-Vaughn co. in The Tourists in a Pullman Palace Car did fairly well at the Grand Opera House week closing 21. The piece, though well worn, still remains one of the best of its peculiar class, and the co. now interpreting it is quite equal to all the demands made upon them. The attraction for Christmas week is The Exiles, a return engagement. Hallen and Hart 30.

Charles Wyndham and his clever co. played to very good business at the Park Theatre. The plays presented were The Candidate, The Headless Man, Wild Oats, Delicate Ground, Somebody Else, The Household Fairy and Trying It On. The attraction 23 is the Duff Comic Opera co. in Paola.

J. H. Wallick in The Bandit King had a remarkably successful week at the Brooklyn Theatre. His clever trained horses did their work well, but as for the other members of the co. perhaps the less said the better. The Arabian Nights 23. Woman Against Women 30.

Amateur performances were given at the Criterion Theatre, except 20 and matinee 21 when Marshall P. Wilder appeared, assisted on the former occasion by the Parker Sisters and on the latter by the Scherlock Sisters and Manager Howard P. Knudson. Business was fair. Drifting Apart 23.

At Hyde and Behman's Theatre Lilly Clay's Gaiety co. played to large business. A strong co. including Leon, T. J. Farron, Dixon and Lang, the Morelle Brothers and Johnson and Mack opened 23.

The Sarasate-D'Albert concert at the Academy of Music 19 was not largely attended, but was artistically successful The Jefferson-Florence co. 23 in The Rivals for three nights.

Austin's Australian co. did well at the Gaiety. A good co. headed by Haines and Vidocq opened 23.

BROOKLYN, E. D.

The Beebe-Lawton Concert co. in song recital to a full house at the Amphion Academy 18. Little Lord Fountleroy to packed houses 20, 21. Bootles' Baby 23.

Wilson Barrett in repertoire played to excellent business during the entire week. At the Lee Avenue Academy. Mr. Barrett's version of The Silver King which is a favorite in the Eastern District was greeted with a packed house 20. A Dark Secret 23.

Alone in London did good business at Proctor's Novelty week of 16. Shadows of a Great City 23.

Turned Up, a good comedy had a good run last week at Jacobs' Lyceum Theatre. Jas. H. Wallick in The Bandit King 23.

Miss Eastlake made many friends at Lee Avenue last week being splendidly received on every occasion as such an accomplished lady and actress deserves to be.

KANSAS CITY.

Conried's Opera co. in The King's Fool had an auspicious opening at the Coates', and indications were good for a nice run through the week. Joseph Murphy 23.

Paul Kauvar at the Gillis, closing 21, did well. Joseph Haworth in the title role elicited much applause for his excellent acting. Zig-Zag 22.

Those who like a play where fun predominates and laughter is the aim sought, found in McCarthy's Mishaps at the Warder Grand last week that which suited them. The co., Ferguson and Mack's, is decidedly clever. Agnes Herndon 23.

The Two Johns Comedy co., at the Ninth Street, closing 22, drew excellent houses. A Rag Baby 23; Held by the Enemy 30.

Mattie Vickers, a soubrette actress, much above the usual class, in Jacquine, or Paste and Diamonds, was a good attraction at the Midland week of 16. Loder's Hilarity 23; A Soap Bubble 30.

ITEMS: According to present arrangements, Manager Hudson will have the Jefferson-Florence comb. as the attraction at the Coates' week of Feb. 10.—Charles Reed of the City Directory co. had his $100 gold watch stolen one night while playing at the Gil is. Some one entered the dressing-room while he was on the stage and committed the robbery. At last accounts the thief had not been apprehended.—The first concert of the Kansas City Orchestral Society will be given 19.—The testimonial entertainment to Francis McKeown 13 was well attended. D. Austin Latchaw gave Pra. Giacamo, using the Robert Hilliard version Mr. Hilliard gave his consent for the use of his piece, and also gave directions as to the stage setting to be used.

ST. LOUIS.

Bronson Howard's war drama, Shenandoah, was presented at the Olympic Theatre week of 15 and made a hit. The play was given with its numerous realistic features. The torch signal from the mountain and the ride of General Sheridan were especially realistic. The co. was a strong one. Frank Carlyle and Esther Lyon, in particular, did effective and finished work, and the scenery was fine. The attendance during the week was large. Paul Kauvar week of 22.

The bright comedy, Sweet Lavender, was presented by one of Frohman's Lyceum Theatre cos. at the Grand Opera House during the week beginning 15. The play was a success in every way, and the co. presenting it gave unusually artistic performances. Lillian Chantone, Ethyl Friend, Messrs. C. F. Montain, Cyril Scott and A. P. Burbank were especially good; fine business. Held by the Enemy 22.

George Wilson's Minstrels played to big audiences at Pope's Theatre week of 15 Nellie McHenry week of 22.

La Belle Marie, with Agnes Herndon as the star, was presented at People's Theatre week of 15. The attendance during the week was light. My Aunt Bridget 22.

ITEMS: The principal theatrical news of the week was the dissolution of partnership between Messrs. Havlin and Robb, who have been the lessees of Pope's Theatre. By arrangements concluded 16, John Robb retires, Mr. Havlin purchasing his entire interest for $12,000. John Robb will go on the road with the two cos. he is now organizing. Howell, who has been treasurer of the theatre, will also retire and go on the road with his brother.—The Mr. Barnes of New York co. and The Stowaway co. rested here week of 15.

HARLEM.

Harlem has at last reached the pinacle of its dramatic fame, Booth and Modjeska having honored it with their joint presence at the Opera House all last week. Business was, of course, good, notwithstanding an advance in prices. The usual plays of the joint repertoire were presented, and were handled carefully by the same co. which supported the stars at the Broadway. Miss Davenport, and Jefferson and Florence divide week of 23.

At the Theatre Comique, A Legal Wrong was favored with as good business as could be expected for the week. A Legal Wrong is suspiciously like our old friend, Foul Play, but is dramatically strong and well played by George Morris's co. After Dark 23.

A specially engaged variety co. filled the Olympic all week.

WASHINGTON, D. C.

Salvini at Albaugh's in Othello, Samson and The Gladiator, to good but not packed houses. Alexander Salvini, "off" nights in A Child of Naples, to a very small house first time 17. Gilmore's Band 21. Casino co. in The Brigands 23; W. H. Crane 30.

E. H. Sothern's fine houses at the National show how much better the public likes comedy than they do heavy tragedy. His success ought to be a warning to two or three young would be-tragedians, one of whom, would be an uncommonly good comedian if he'd stick to his line. Our Flat 23; Wilson Barrett, 30.

At Harris' Bijou Lizzie Evans, week of 23. Alone in London 30.

Harry Watson's comb. at Kernan's week of 22.

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (J. G. Brady, manager): Gilbert and Dixon's She 16; fair house. Boston Symphony Club 19.

EUFAULA.—SHORTER OPERA HOUSE (F. D. Bloodwith, manager): Lillian Lewis in As in a Looking Glass 11. Miss Lewis' work was warmly applauded, as also Mr. Whitecar and other members of the cast.

MONTGOMERY.—THEATRE (George F. McDonald, manager): Thompson Opera co. presented for the first time in this city Said Pasha 17, 18. Performance quite satisfactory; business good.—MCDONALD'S OPERA HOUSE (George F. McDonald, manager): Elliott's Jolly Voyagers 12; Sun's Phantasma 13.

ARIZONA.

TUCSON. REID'S OPERA HOUSE (William Reid, manager): John S. Murphy, supported by Helen Fox, played Kerry Gow very satisfactorily to a fair house 12. Georgia Minstrels (Richards and Pringle's) headed by Billy Kersands 19.

CALIFORNIA.

WOODLAND.—WOODLAND OPERA HOUSE (J. S White, manager): The Elleford and Brophy Dramatic co. week closing 10 appeared in Planter's Wife, Lady Audley's Secret, Hazel Kirke, East Lynne and Fun in a Boarding School at popular prices.

SACRAMENTO.—METROPOLITAN OPERA HOUSE (C. P. Hall, lessee): Milton Nobles in From Sire to Son and Love and Law 9-10 to fair business. Stuart Robson in The Henrietta 13-14 to fine houses. Howard Athenæum co. 20-21; Hans the Boatman 27-28.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Stuart Robson in The Henrietta to a large audience 11 at advanced prices.

STOCKTON.—AVON THEATRE (Humphrey and Southworth, proprietors): Antiope 9; light house. A large and enthusiastic audience enjoyed The Henrietta 12.

FRESNO.—RIGG'S THEATRE (Charles Riggs

manager): Bolossy Kiralfy's Antiope drew a good house 10.——ACCIDENT: Prof. Tissot of Kiralfy's co. while on his way to the theatre, had the misfortune to step into a hole and break his right leg above the knee.

LOS ANGELES.—THEATRE (McLain and Lehman, managers): Mary Cary in dramatic recitations 14. Griswold's Uncle Tom's Cabin co. week of 16.——GRAND OPERA HOUSE (Henry C. Wyatt, manager): Kiralfys' Antiope did a very large business 12-14, notwithstanding the heavy and continued rainfall which we have had nearly all the week.

RIVERSIDE.—LAWRENCE PAVILION (Wyatt and Lesher, managers): F. E. Griswold's Uncle Tom's Cabin drew a packed house 10.——ITEM: The Loring Opera House, the new theatre at Riverside, Cal., is a fine brick building costing $75,000. It was designed by Architect J. M. Wood, and is of the modern style with all the latest improvements. The house seats 1,000. It will be opened Jan. 1 by a local co., under the management of O. W. Kyle.

COLORADO.

DENVER.—TABOR GRAND OPERA HOUSE (Peter McCourt, manager): Sophie Eyre's engagement didn't amount to much. Support probably the cause. Kleptomania presented by the same co. was the bill 16, and fills the week. House only fair. The co., though it contains only individual merit, is lamentably weak on the whole. It even makes a worse fizzle of the farce than it did in support of Sophie Eyre in the drama. Kiralfy's Antiope Christmas week.——METROPOLITAN THEATRE (C. M. F. Bush, manager): McKee Rankin in The Runaway Wife should draw excellent houses this week. Last night there was a fairly good house present. The play is one of sterling worth, and Mr. Rankin does himself justice in the star part. His support is very good. Norcross Opera co. is underlined for week of 23 in Nadjy, Erminie, The Brigands, etc.—— ITEMS: Sophie Eyre has gone to New York.—Vernona Jarbeau was announced for week of 16 at the Tabor, but for some reason or other she didn't appear.—I hear that Miss Burt made a vigorous protest at the Metropolitan last night at being obliged to take an expensive dress into a dressing room, barren of carpet and other conveniences. Verily the Met. should be improved.—The co. now at the Tabor is billed for the circuit Christmas week.

CONNECTICUT.

BIRMINGHAM.—STERLING OPERA HOUSE (Jean Jacques, proprietor): W. A. Brady's After Dark to a small house, due to a stormy night. 14. Good. The Fakir kept a large audience in a roar all through the performance 16.—ITEM: Owing to an accident on the New England Railroad, the After Dark co. had to play without their scenery, as they could not get it here for that evening.

HARTFORD.—OPERA HOUSE (P. P. Proctor, manager): The Shanty Queen 16-18 did a meagre business.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Boston Symphony Orchestra drew a large house 16. Stoddard lecture packed the house 19. Our Flat, by the Lyceum co., proved a drawing card 20, 21.——PROCTOR OPERA HOUSE (Proctor and Turner, managers): The Shanty Queen did only a fair business 19-21.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Rev. Sam Jones lectured to a good house 18. Success, or Life's Revenge to a light business 19-21.

WATERBURY.—JACQUES OPERA HOUSE: The Fakir 14. They return 20. A Fair Rebel to a small house 17.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. P. Loomer, proprietor): Go-Won-Go Mohawk in the Indian Mail Carrier to a fair house 14. The co. is a good one and deserved better success. Charles McCarthy in One of the Bravest to a top heavy house 16. The scenery was unusually good.

FLORIDA.

TAMPA.—BRANCH OPERA HOUSE (H. L. Branch, manager): The World 16 to light business. Performance the best ever given here. This is the only co. that has ever appeared in Tampa having a complete set of scenery as advertised. We, Us & Co. 17 to good business; play poor.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE (T. P. Johnson, manager): Boston Symphony Club, under the management of Max Bachert, to full houses 12, 13. P. P. Gilmore and his band gave two concerts in Fair Building 14 which proved to be the event of the season.

ATLANTA.—OPERA HOUSE (L. De Give, manager): Evangeline co. drew good houses 13, 14 and matinee. Lillian Lewis played to good business 16, 17 and matinee, giving very creditable performances.

ROME.—OPERA HOUSE (M. A. Nevin, manager): Boston Symphony Orchestra 16 to a large house. Lillian Lewis in As In a Looking Glass 18 to fair business.

ILLINOIS.

ENGLEWOOD.—ENGLEWOOD OPERA HOUSE (D. H. Lanyon, manager): John Fay Palmer in his production of The Last Days of Pompeii 13 was very satisfactory. Co. medium; scenic effects poor.

MONMOUTH.—OPERA HOUSE (C. Shultz, manager): The Silver King delighted a large audience 14; McCabe and Young's Minstrels 21.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Dear Irish Boy 12; return engagement to a light house. Mrs. George S. Knight failed to appear 14. Keep It Dark pleased a top-heavy house 17.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jencks, manager): The Goodyear, Cook and Dillon's co. 14; light house and poor performance. W. T. Bryant 16 in Keep It Dark, with the usual success of this bright entertainer.

BLOOMINGTON.—DURLEY THEATRE (Perry and Baker, managers): The Ranch King to a top-heavy house 14. Frankie Jones to poor business at popular prices 16-18.

DECATUR.—GRAND OPERA HOUSE (P. W. Haines, manager): Little Lord Fauntleroy 16 to good business. Co. exceptionally good. Murray and Murphy in Our Irish Visitors 17. Lagardere 19.

LA SALLE.—TURN HALL: Wilson's Minstrels 11 to a good house.——ZIMMERMAN OPERA HOUSE (Ed C. Zimmermann, manager): Natural Gas opened this new house 16 before a fashionable and delighted audience. Frankie Jones co. 23-25.

LINCOLN.—GILLETT'S OPERA HOUSE (R. C. Maxwell, manager): Noss Family 14 to a large audience. Their performance was very good.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Frankie Jones, the boy actor, played to small business 11-13. He is very clever and has a bright future.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): A small but very appreciative audience attended a lecture by Dr. McGlynn 17 on "How to Abolish Poverty."

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): McCarthy and Reynolds' Dear Irish Boy co. 14; large business. Co. gave good satisfaction. Mendelssohn Concert co. 18; small but appreciative audience.

QUINCY.—Murray and Murphy 25; Check 30.

DANVILLE.—GRAND OPERA HOUSE (Wm. Stewart, manager): Murray and Murphy 16 in Our Irish Visitors. Kiralfy's Lagardere 18 to S. R. O.

CAIRO.—NEW OPERA HOUSE (Solomon A. Silver, business agent): House dark last week. W. A. Brady's She 25.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Des Moines Vocal Society gave a satisfactory entertainment 10 to a good house. Joseph Haworth in Paul Kauvar 12; the audience was large, and showed their appreciation by repeated encores. Lizzie Rechelle, Charles Vandenhoff and Joseph Haworth shared the honors of the evening. Rosina Vokes scored a success 13, 14, to large audiences; Joseph Murphy in The Donagh 18; Lord Fauntleroy, with matinee, 20, 21; Held by the Enemy 23.——GRAND OPERA HOUSE (W. W. Moore, manager): Peck's Bad Boy was presented by the Atkinson Comedy co. 13 to a large audience. Casey's Troubles 14; Judge Tourgee's lecture on "Race Problem" 15; Goodyear's Minstrels 25, and matinee.—— CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Clair Pateo co. week of 9; The Blue and Gray canceled 16; Harry Scholts co. canceled 17-21. Both cos. being too far away to make the jump will come later in the season.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, manager): Joseph Murphy played to a good house 16. Charles Loder's Hilarity co. pleased a fair sized audience 18.——ITEM: The two Murphys, Joseph the comedian, and Francis the temperance pleader, shook hands for the first time last Monday. Francis Murphy is conducting temperance meetings here.

MASON CITY.—PARKER'S OPERA HOUSE (H. G and A. T. Parker, managers): Casey's Troubles co 12 to a very large and enthusiastic audience.

CLINTON.—BIJOU OPERA HOUSE (R. R. Baldwin, manager): The first of a series of five concerts by the Clinton Conservatory of Music was given 13 to a select and appreciative audience. Major Henry O'Connor lectured 14 on "General Phil. Sheridan."——DAVIS' OPERA HOUSE (Harry Tate, manager): A. R. Wilbur co. in Three Wives to One Husband 12; house crowded.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Ivy Leaf 13; good house. Balmoral Choir 21.

FORT DODGE.—PESSLER OPERA HOUSE (Guy HOUSE (E. Alton, manager): Casey's Troubles co. played to the largest house of the season 11. The play was fairly received, although the co. cut it.

OSKALOOSA.—MASONIC OPERA HOUSE (G. N. Buehler, manager): Peck's Bad Boy 12, and McCabe and Young's Minstrels 14, both to good business. Time Will Tell 17. Little Lord Fauntleroy 19. Goodyear, Cook and Dillon's Minstrels 21. Conried Opera co. 23.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Joseph Murphy played to S. R. O. 13, at advanced prices, and gave good satisfaction. Charles A. Loder in Hilarity gave a good performance to a fair house 15.

BOONE.—PHIPPS' THEATRE (Charles E. Phipps manager): Stetson's U. T. C. co. to good business 15. The co. is a good one with a few exceptions, and gave satisfaction.——ITEM: Harry E. Mitchell, of this city, joined the Stetson co. here.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Casey's Troubles 16 to S. R. O. at 7.45. Receipts $261.20. Audience well pleased. Stage settings fine. Co. well balanced. Fire Department Fair 18-20. Two Johns 26.——ITEM: Business is improving here.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): A Chip o' the Old Block to a large audience. Conried Opera co. 13 in The King's Fool. The co. is a large one, well drilled, and of splendid make-up. Peck's Bad Boy done good business at both performances 14. The co. is strong, and the several characters well represented. The Rag Baby 16; slim business. Casey's Troubles 17; fair house.

KEOKUK.—KEOKUK OPERA HOUSE (William Weismann, manager): Power's Ivy Leaf 9 to fair business, giving a satisfactory performance. Charles A. Loder, under the management of Brady and Garwood, came 11 in Hilarity to a top-heavy house. Sam Jones in lecture 12 to a large audience. Little Lord Fauntleroy co. that was to have played matinee and night performance 18, canceled afternoon performance at last minute, giving as the reason the illness of one of the children carried to play the leading role. The failure to give the afternoon performance was a sore disappointment to many ladies and children and people who came from out of town to see the dramatization of Mrs. Burnett's story. There was a big audience at night. McCabe and Young's Minstrels 20 to fair business.——ITEMS: The Paul Kauvar co., of which Mary Timberman whose home is in this city is a member, is playing in this section, but will not visit Keokuk. This is regretted by the lady's many friends here who would like to see her in this strong play.—Grant Springer, treasurer of the Keokuk Opera House, and Manager Craig, is lessee and manager of Old's Opera House at Muscatine.—Mort McKim, for a long time in charge of the Opera House stage, is a member of McDowell's stock co., playing comedy roles.—Herbert Hall Winslow, the playwriter, lived here for many years. His friends are delighted at the progress made by the young man, and pleased to read of J. B. Polk's Brooklyn success in his comedy The Silent Partner.

INDIANA.

PORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): St. Felix Sisters in A Royal Hand to a light house 13. The Nelsons' Vaudeville comb. to fair houses and good entertainment 16.——ITEMS: Ed Noll, chief usher at the Temple, has resigned to accept the management of the Jamestown, O., Opera House. Mr. Noll is a courteous gentleman and he leaves with the best wishes of all.—Robert Smith has been instrumental in organizing an order of Elks here. He has secured its charter.

FRANKLIN.—STOREY AND SCHOLLER'S OPERA HOUSE (Storey and Scholler, managers): Smith's Bell Ringers 16; small house. The Elva Heywood Concert co. 25.

VINCENNES.—OPERA HOUSE (Frank Green, manager): Murray and Murphy in Our Irish Visitors 12; crowded house. Alberta Kean as Little Lord Fauntleroy captivated one of the largest audiences this season 13. Lagardere to S. R. O. 16.

SHELBYVILLE.—BLESSING'S OPERA HOUSE (Frank P. Mather, manager): The McGibeny Family gave one of their excellent entertainments to a full house 12. Dan'l Boone; or, On the Trail 13 had a good house and gave a fine performance.

ELKHART.—BUCKLEU OPERA HOUSE (J. L. Brodrick, manager): A. M. Palmer's Jim the Penman co. played to a large business 14. Estelle Clayton in On the Hudson to fair business 17.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Victoria Vokes 11 to light business. Pearl of Pekin 12 to a good audience which was much disappointed because a wheezy piano was used instead of an orchestra. Otherwise the audience was pleased. Lagardere 13 to excellent business.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): McGibeny Family gave the most enjoyable entertainments of the season 17-18 to large and fashionable audiences. Seige of Lucknow 19-21.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylor, manager): Murray and Murphy presented their well-known play Our Irish Visitors to a fair audience 13. Kiralfy's Lagardere drew a good house 17. Peck and Pursman's co. in Dan'l Boone 18.

KANSAS.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Ullie Akerstrom 13, 14, to fair houses. A Rag Baby 19.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Little Lord Fauntleroy 9, was undoubtedly the novelty of the season. Ullie Akerstrom 10-12 in Annette, the Dancing Girl and Renah, the Gipsy's Daughter, danced herself at once into our affections. Old Homestead 13, 14, with Archie Boyd in the star part. The play and cast were thoroughly satisfactory in every particular.—— GRAND OPERA HOUSE (C. F. Kendall, manager): The pleasantest entertainments of the season were those of Ingleside Minstrels 13, 14. This organization was composed of local talent, including handsome Harry Overholt, the sweet tenor; James Moore, the baritone; Clem Smith, harpist; and the Laurence Mandolin Club. Houses packed.

NEWTON.—RAGSDALE'S OPERA HOUSE (T. P. Ragsdale, manager): Bunch of Keys played to crowded house 10 and gave splendid satisfaction. W. J. Fleming's Around the World in Eighty Days 19.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The Old Homestead to a good house 9. The Burleigh Comedy co. to packed houses at reduced prices 10-14. Ullie Akerstrom, as Annette, the Dancing Girl, to fair houses 16-18.

PORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Little Lord Fauntleroy drew good houses afternoon and evening 12; audiences well pleased. Agnes Herndon in La Belle Marie had a small audience 13. Miss Herndon is a very fine actress, but as usual, her co. is poor. Held by the Enemy 17 had a fair house; co. only fair. Ada Gilman 23. Beach and Brown's Minstrels 25. W. C. Coup 27, 28.

GARDEN CITY.—STEVENS' OPERA HOUSE (C. A. Schneider, manager): Fleming's Around the World in Eighty Days to a good house 16.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): Streets of New York to a fair house 14. Lillian Lewis 23; Ada Gray 27.

LEXINGTON.—OPERA HOUSE (Scott and Mann managers): The Wilbur Opera co. closed a remunerative engagement in this city week closing 21.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Harry Taylor, manager): Melville co. played a week's engagement to small houses 9. Performance average. Said Pasha 18.

FRANKFORT.—NEW OPERA HOUSE (Joseph L. Weitzel, manager): The largest audience of the season greeted Louis Harrison 14 in Pearl of Pekin. Daniel Boone 31.

LOUISIANA.

MONROE.—Robinson's Floating Palace gave two first-class performances 10, 11. Houses packed.

MAINE.

PORTLAND.—THEATRE (C. H. Newell, manager): Dark. Cora Tanner in Fascination 26, 27.——CITY HALL: Stoddard's third and last lecture on "Switzerland" 16 was a masterly one and attracted an audience of 1,500. George Riddle in A Midsummer Nights' Dream, assisted by Listemann's Orchestra, was a strong card 19.——ITEMS: Handsome George Sammis, the hustling lieutenant of Colonel Sinn, arrived 19 and has been doing some clever advertising for Fascination.—Frank Jackson of the Jed Prouty co. is a Portland boy, who is doing some fine character business.—Manager Owen, of Bangor, is going to play Dick Golden through the small towns of this State, where Jed Prouty is a familiar character. Colonel Sinn is working hard on Good Old Times, which goes on the road next season.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Madame and Augustin Neuville in The Boy Tramp 17 to a fair house. Lost in London 25; Ada Henry Burlesque co. 31.

MASSACHUSETTS.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): The Adams Dramatic co. opened a week's engagement 16 to a large house and has been playing to good business.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Cora Tanner in Fascination 18 for the benefit of the local lodge of Elks. This, their first benefit, was attended by a large and fashionable audience.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Uncle Hiram co. played to a large and delighted house 13. Aaron Woodhull and Louise Arnot, in the leading parts, were excellent. Cora Tanner in Fascination gave an excellent performance to a large and enthusiastic audience 17. Her support is fine.

NEW BEDFORD.—LIBERTY THEATRE (W. E. White, manager): Arizona Joe co. 16—week; fair house.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Drifting Apart 16-18 to but medium houses. Jed Prouty 25.——MUSIC HALL (A. V. Partridge, proprietor): Our Flat had a big audience 18. Hyde's Specialty co. 24. A Living Wrong 25; Tin Soldier 26; Laura Best 27.

AMESBURY.—AMESBURY OPERA HOUSE (A. C. Arthur, manager): Perkins Jubilee Singers 15 to a fair house. Two Clay Pipes 1.——ITEM: C. W. Currier, late manager of the Jay Hunt co., is stopping in town. He says that bad business was the cause of his resignation from the management of that co.

HOLYOKE.—OPERA HOUSE (Chase Brothers, managers): Corkonian Colleens to fair business 16, 17.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Agnes Villa in The World Against Her 12-14 to rather light business. Claire Scott opened a week's engagement 16 in Theodora.——MUSIC HALL (J. W Caverly, manager): Oliver Byron in The Plunger 14 to light business. Mora, supported by a good co., is doing a light business this week.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, manager): A Royal Pass was presented 14 to a fair-sized audience.

NORTHAMPTON.—NORTHAMPTON OPERA HOUSE (William H. Todd, manager): Sawtelle co. closed a very poor week's business 14. Two Clay Pipes co. 18 had a good house and gave good satisfaction.——ITEMS: Work will be commenced on the new Academy of Music Feb. 1. The seating capacity is to be about 1,400, and the building promises to be a credit to the city. It is the gift of Mr. E. H. R. Lyman of Brooklyn.

NEWBURYPORT.—CITY HALL (George H. Stevens, agent): James and Katherine A. Herne in Drifting Apart 12; large and well-pleased audience. Uncle Hiram co. 17; satisfactory performance to the largest house of the season.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (Edward E. Marden, manager): Royal Pass co. to a fair house 12. Mrs. Gen. Tom Thumb co. 18 to medium business.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): The Imperial Quartette of Boston pleased a large and representative audience 13.

WALTHAM.—MUSIC HALL (W. D. Bradstreet, manager): Charles McCarthy played a return date in One of the Bravest to good business. Cora Tanner in Fascination 16 to pleasing results. Blow for Blow was presented 18 by local talent. As it was for sweet charity, I will be charitable.——TICKS: Cora Tanner was the guest of Associate Justice Milton and lady while in our city.—By the late New Hampshire papers I find that Denman Thompson's father was recently married at Swanzey, that State. —The bride was eighty and the groom eighty-two. In a recent letter from Frank Charvat, Ullie Akerstrom's energetic manager, he informs me his star is to make a twelve weeks' tour of the Pacific coast next Summer.

PITTSFIELD.—Hoyt's Bunch of Keys 12; fair business. Aldridge and Rich's Wages of Sin 14; good business.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Cora Tanner in Fascination, drew a large and well-pleased audience despite a snow storm 14. Our Flat had a good house and gave satisfaction 16. Newbern, or The Old Flag, was presented by local talent, assisted by Mrs. Annabel Lewis, to good business 17-19.——ITEMS: Kathryn Price is still at the Hotel Belmont in a very critical condition, and fears are entertained that she will never recover.—R. F. Colton of the Our Flat co., was taken ill in this city and is now confined in his room at the Metropolitan, attended by his wife and Dr. Freeman.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager): The Bells of Haslemere 13, 14 to small but appreciative audiences. Lecture on Johnstown Flood 16; small house. Sarasate-D'Albert concert to a large, refined and critical audience 17.

MICHIGAN.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Effie Ellsler in The Governess to a small attendance 17.

LANSING.—OPERA HOUSE (M. J. Buck, manager): Nelson Brothers gave a splendid entertainment 14. Last Days of Pompeii 16.

JACKSON.—HIBBARD OPERA HOUSE (James Green, manager): Lost in New York was well received 11, 12 by large audiences. Nelson's World co. 14 to large audiences. Nelson's World co. 14 to light business. Co. first-class and deserved better patronage.

COLDWATER.—TIBBET'S OPERA HOUSE (Joe Henning, manager): Emerson's Boston Stars 14 packed the house and gave entire satisfaction. Estelle Clayton in On the Hudson, to a large audience 16. Barlow Brothers' Minstrels 17 pleased a good house.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): Upside Down 30; good house. A Wild West co. 9, 10; small house. The Wrens 13; Hyers' Comedy co. 16, 17, both to light business. Last Days of Pompeii 23.

MINNESOTA.

ST. CLOUD.—OPERA HOUSE (E. T. Davidson, manager): A Soap Bubble co. to fair business 16.

DULUTH.—TEMPLE OPERA HOUSE (George B. Haycock, lessee and manager): The Burglar 9-11 to fair houses. The Boston Ideal Opera co. played a very successful engagement of four nights and matinee, week closing 21.

WINONA.—OPERA HOUSE (Shepard and Hitzker, managers): Frank Daniels in Little Puck to a good house 10. Patti Rosa 16, Rosina Vokes 23, Little Lord Fauntleroy 31.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Louis James in Hamlet, Ingomar and Othello played to excellent business 12-14. The Old Musician, Cousin Jo, and The Circus Rider were presented by Rosina Vokes to a large audience 16.——HARRIS' HENNEPIN AVENUE THEATRE (G. H. Broadhurst, manager): House dark week 16.——BIJOU OPERA HOUSE (Jacob Litt, lessee and manager): Chip o' the Old Block opened a return engagement to a packed house 16. Messrs. Scott and Mills were as funny as ever.——PENCE OPERA HOUSE: This house was reopened 16 by the Rentz-Santley co. in burlesque and specialties. The audience was very large and appreciative.——ITEM: Sol Smith Russell is taking a much needed rest here.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager: Wm. Gillette's Held by the Enemy co. 12-14 drew good houses. Little Lord Fauntleroy was produced by an excellent New York co. 16-18 with Tommy Russell in the titular role.——HARRIS THEATRE (Walter B. Dean, manager): House dark week of 16.——OLYMPIC THEATRE (W. J. Wells manager) May Howard's Big Burlesque co. week 23.

MISSISSIPPI.

GREENVILLE.—GREENVILLE OPERA HOUSE (J. Alexander, manager): He, She, Him, Her 17; Bristol's Equescurriculum, with matinee, 20 21; Newton Beer's Enoch Arden co. with matinee 21.——ELKS: The Elks here will give their first social session 17 in honor of George Adams and co.

WEST POINT.—OPERA HOUSE (Levy and Trotter, managers): Gilbert and Dickson's She to a fair house 14. R. D. MacLean and Marie Prescott splendidly presented Richard III. to good business 16. Brutus, or The Fall of Tarquin 17.

ABERDEEN.—TEMPLE OPERA HOUSE (R. L. Hatch, manager): Dickson's She co. 12; poor business. McLean-Prescott co. 18, 19; Ezra Kendall 21. ——ITEM: Storm Beaten was billed here 16: but failed to put in an appearance.

JACKSON.—Marie Prescot and R. D. Mclean played to fair audience 13, 14. Deserved much better houses.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Little Lord Fauntleroy drew well 10. Paul Kauvar 13, 14 did fairly good business. Mr. Haworth was well supported, but a great mistake was made in not using their special scenery. The play gains much in effectiveness when properly staged. When will managers learn that it will pay them to mount plays here the same as in other cities of our size? Conreid's English Opera co., Rag Baby and Ullie Akerstrom week of 23.——GRAND OPERA HOUSE (J. W. B. Johnston, manager): Little Nugget co. 12-15 to good houses. Jennie Calef 16, 17.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): Jennie Calef opened in An American Princess to good attendance 19 and Little Muffets 20. Professor Morris' Canine Paradox is announced for 21.

MARSHALL.—OPERA HOUSE (J. W. Bryant, manager): Beach and Bowers' Minstrels, with Jockey Band, played to an overflowing house 13.

MEXICO.—FERRIS GRAND OPERA HOUSE (G. D. Ferris, manager): A good house was highly entertained 17 by the Schubert Quartette, of Chicago, assisted by local talent.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John Maguire, manager): McKee Rankin in The Runaway Wife 9, 10. Minnie Maddern 17-19.

NEBRASKA.

OMAHA.—BOYD'S OPERA HOUSE (Boyd and Haines, managers): Little Lord Fauntleroy 13, 14 and matinee to large business at advanced rates. Pearl of Pekin 25, 26; Held by the Enemy 27, 28.——GRAND OPERA HOUSE (Crawford and McReynolds, managers): The King's Fool co. played a return engagement 15. Atkinson's Peck's Bad Boy co. to small business at reduced rates 16-18. McCarthy's Mishaps 23-25; Ullie Akerstrom week of 30.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Signor Bosco, magician, to fair business. Little Nugget 16 to a good house.

FREMONT.—LOVE OPERA HOUSE (Robert McReynolds, manager): Chip 'o the Old Block to fair business Dec. 12.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): Lew Johnson's Colored Minstrels presented a poor entertainment to a light house 10.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Adam Forepaugh, Jr., played 16, 17 to good houses.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): Richard Golden presented Old Jed Prouty 13 to a good house. Play and co. gave the best of satisfaction.——FRANKLIN THEATRE (Alfred Stavers, manager): Uncle Hiram was welcomed by a fair house 18.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): The Listemann Concert co. 17 drew a $400 house. Uncle Hiram 19 drew a large house and greatly pleased.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Agnes Wallace in The World Against Her closed a week's engagement 22 to a full house, giving great satisfaction. The co. is an excellent one and includes besides the star, Robert Neil, H. Trayer, W. Harris, Sabra Deshon, Lucy Villa and other clever people. This week Lights and Shadows.——CROSHEIM'S THEATRE: A very good variety co. attracted very fair business all last week. This week an extra large holiday bill will be presented.——ITEMS: Agnes Villa's manager reports good business for his star throughout the season. He spoke in highly complimentary terms of THE MIRROR.—Manager Hammond, of Cronheim's, must have let his mind become warped on the subject of clog and reel dancing last week, as that style of entertainment appeared in every turn.—Harbor Lights is billed for New Year's week at Jacobs'.—Cronheim gives Christmas gifts to his patrons this week.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Arthur Rehan's co. in Surprises of Divorce to a fair house. The inclement weather prevented many from enjoying this comedy success which was finely presented by Mr. Rehan's excellent co. J. K. Emmet 23; Marietta Nash in Turned Up 25.

PLAINFIELD.—MUSIC HALL (C. A. Marsh, manager): Arthur Rehan's co. in Surprises of Divorce 17; small house. J. K. Emmet 25.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The presentation of The Woman Hater 16, by Roland Reed and his brilliant co. was the most satisfactory and thoroughly enjoyable performance rendered here this season. The house was packed. Howorth Hibernica gave a good entertainment 18; attendance very large.——ELKS: Mr. Reed presented the local lodge of Elks with an Elk's head in one of his clever *impromtu* speeches. Manager Taylor received the gift and on behalf of the Lodge presented Mr. Reed with a magnificently engrossed set of resolutions.

PATERSON.—JACOBS' OPERA HOUSE: Business was only fair last week with John A. Stevens in Wife for Wife and Rose Osborne in the Wages of Sin. Mr. Stevens was compelled to dismiss his audience 17 on account of the serious illness of Miss Eva Mountford, his leading lady. Tessie Butler took the part at short notice and played it very creditably for the balance of the engagement. Fannie Louise Buckingham in Mazeppa 23. Lights and Shadows 30.——PEOPLE'S THEATRE (Wareing and Ziefle, managers): Gus Hill's world of Novelties, drew good houses week of 20. Magnam Brothers Specialty co. 23.

NEWARK.—MINER'S THEATRE: Carmen was given before a large and appreciative audience 16. Margaret Mather returns to Newark 23, when she will open a season of Shakespearean revivals at Miner's Theatre.——THE GRAND OPERA HOUSE Walter S. Sanford presented Under the Lash week of 16 to good houses. My Partner 23.——WALDMAN'S OPERA HOUSE: Gillette's World of Wheels and Specialty co. was not quite up to the standard of cos. which the patrons of this theatre have been so fortunate as to enjoy so far this season. There were

several excellent features in it however. The programme terminates with a very amusing afterpiece entitled Ghosts.

NEW YORK.

ROCHESTER. — LYCEUM THEATRE (John R. Pierce, manager): Duff's Opera co. appeared in Paola 16, 17 before good houses. Primrose and West's Minstrels attracted a large audience 18. Performance first-class. Clara Morris in Helene, Camille and Rene de Moray 19-21 to fine business. Victoria Yokes next. ==ACADEMY (H. R. Jacobs, manager): Pat Rooney drew crowded houses week closing 21. White Slave 23. ==GRAND OPERA HOUSE (F. J. McLean, manager): Smith's All Star Specialty co. to good business week closing 21. Dan Kelly 23, week. ==ITEMS: The sad news of the death of J. Clinton Hall, the genial actor-manager, has cast a gloom upon his many warm friends in this city where he was so well and favorably known.—W. H. Barber of Primrose and West's Minstrels, was tendered an ovation upon his appearance here last week. The West End Bicycle Club, of which Mr. Barber is a member, turned out *en masse* to welcome him, and decorated the Lyceum with olive and red, the club's colors, in his honor.—D. W. Truss, the manager of P. and W.'s Minstrels, was warmly received by his many friends in this city.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): Duff Opera co 20, 21; One of the Bravest 24, 25; W. S. Cleveland's Minstrels 27. ==GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): Woman Against Woman played to good houses closing 21; Pat Rooney week of 23.

PO'KEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Mrs. Barry and William Redmund gave a meritorious performance of Herminie to light business 16. Lilly Clay's Gaiety co. 23; Fanny Davenport 27 in La Tosca.

AUBURN.—BURTIS' OPERA HOUSE (E. J. Matson, manager): The Two Sisters co. drew a good sized audience 18. Co. fair.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): The Irish National Concert co. sang to a very small house 12.

ELMIRA.—OPERA HOUSE (W. Charles Smith, manager): J. C. Duff's co. in Paola 14 to small business, giving good satisfaction. Kennedy's Lights and Shadows co. 18 also to small business. Two Sisters 23; Primrose and West 25; Rhea 26; J. B. Polk 30. == MADISON AVENUE THEATRE (G. W. Smith, manager): Dark week of 16. Widow Bedott 25.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): Den Thompson's Two Sisters co. 17 drew well, giving excellent satisfaction. Victoria Yokes 30.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): W. S. Cleveland's Minstrels (Emerson-Dougherty party) to a very large and well pleased audience 12. After Dark to a big house 13. A Fair Rebel 20; Fat Men's Club 25. ==OPERA HOUSE (R. A. McLean, manager): New York Star Specialty co. this week to fair business.

SYRACUSE.—GRAND OPERA HOUSE (H. R. Jacobs, manager): The White Slave was presented by a good co. to big business week of 16. The character work of Marie Bates, Charles T. White and Charles Webster was noteworthy. The Christmas week attraction is Edwin Arden in Barred Out. == SHAKESPEARE HALL (G. H. Wright, manager): Gaiety Burlesque co. to fair attendance week of 16. Stanley Wacy in C. O. D. 23. ==ITEMS: The many friends of Fred. C. Rust of this city, manager of the Nellie McHenry co., who was seriously hurt in the New Orleans hotel fire, are distressed to learn that his injuries will prove fatal.—Milton Roblee, an old Syracuse boy, plays the lead in The White Slave co.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): A Fair Rebel to a light house 20; fair satisfaction. One of the Finest 20; Two Sisters 31. ==OPERA HOUSE (D. W. McLean, manager): Moore and Vivian Specialty co. week of 16 to fair business.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, proprietor): One of the Finest to a fair house 11. W. S. Cleveland's Minstrels to S. R. O. 13. The Fakir 19; One of the Bravest 21.

COHOES.—OPERA HOUSE (E. C. Game, manager): Bunch of Keys 14; light house. C. E. Eldridge in Humbug 18.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL Abel Putnam, Jr., manager): Fat Men's Club 13 to good business. ==TOWN HALL (Hill and Connors, managers): J B. Polk in The Silent Partner 26.

GLENS FALLS.—GLENS FALLS OPERA HOUSE (F. F. Pruyn, manager): Floy Crowell and a well selected co. week 16-21 in Jess, Infatuation, Molly Bawn, Wild Cat, etc. Houses fair; performances gave good satisfaction. The principal features were the clever acting of Miss Crowell and the singing of little Grace Euler.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): Paola was rendered by the Duff Opera co. 13 to a very large and delighted audience. Primrose and West's Minstrels 24.

BINGHAMTON.—OPERA HOUSE (I. P. E. Clark, manager): Dickinson-Beman Dime Concert to a packed house 16. George Kennan lectured to a crowded house 17. Dickinson-Beman gave another concert 19 to a packed house.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Two Sisters co. 16 played the last engagement of this house until after the holidays; crowded house.

SENECA FALLS.—DANIELS' OPERA HOUSE (E. J. Matson, manager): Daniel A. Kelly 16 to a small house and gave good satisfaction.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Ada Henry Folly co. 17 to a fair sized house. Guy Brothers' Minstrels 19 to a medium sized house. Rhea 21; One of the Finest 27.

CORTLAND.—CORTLAND OPERA HOUSE: Guy Brothers' Minstrels 13 to fair business.

NORTH CAROLINA.

CHARLOTTE.—CHARLOTTE OPERA HOUSE (L. W. Sanders, manager): Only a Farmer's Daughter played to fair business 16.

OHIO.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Mrs. Mary A. Livermore 14 lectured before a large and appreciative audience on "A Dream of To-morrow." Wills, Henshaw and Ten Broeck in Two Old Cronies 18. == STANDARD OPERA HOUSE (A. W. Beach, manager): Graham Earle co. 23—week.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): The opera of Belshazzar was given 11, 12 by the Gounod Club of our city, under the direction of W. H. Pontius, to large audiences, and was creditably performed. Miss Anna Massa as the Jewish Princess, a young lady with an excellent soprano voice, deserves special mention. She would be a valuable acquisition to any of the first class opera cos. on the road. The German Brothers' Minstrels had a good house 14. ==MILLER'S OPERA HOUSE (Miller and Zittenhoefer, managers): Zozo 14; fair business. Monroe and Rice in My Aunt Bridget 17 did not receive the patronage they deserved, still the house was comfortably filled and enjoyed a first-class entertainment in every respect. The singing was all good, especially that of Bernard Dyllyn, who made a great hit. == PERSONAL: I. A. Soloman, formally in advance of Cora Van Tassell, left her at New Orleans two weeks ago and is now ahead of Fisher's Cold Day co. He send his best regards and says THE MIRROR is a great paper and that every theatrical manager should keep it on file at his house.

DAYTON.—THE GRAND (Reist and Dickson, managers): Corinne 11-14 and matinee in Monte Cristo Jr. and Arcadia to very fair audiences. The proximity of the engagements to the holidays proved a slight damper on the attendance. Corinne as Monte Cristo Jr. appeared to better advantage than ever before. The costuming and scenery were elegant, while the drilling of the Dashing Hussars elicited unlimited applause. ==THE PARK (Reist and Dickson, managers): The Eagle's Nest drew large audiences 12-14 and matinee. Beacon Lights commenced a three nights' engagement 16, opening to S. R. O. The Nelson Family fill out the week 19. ==CUES: Sargent Aborn is here ahead of the Ruling Passion co., who are at the Park 23, week.—Manager Larry H. Reist left 14 for a ten days' inspection of the theatres of Cincinnati, Louisville, St. Louis and Chicago with a view of improving the Grand, if such a thing is possible.—George Floyd is here representing the Casino Opera co., who come to The Grand 23-25 and matinee.—Word was received here to-day (17) from New York City announcing the sudden death of J. Clinton Hall. No one in the profession was more widely and favorably known here than the deceased, who has had the management and engagement of the Summer stock cos. at Memorial Hall Soldiers' Home during the past five or six years. The success at The Home can be justly attributed to Mr. Hall's rare ability. Your correspondent mourns the loss of an old and honored friend.

LEETONIA.—PORNEY'S OPERA HOUSE (M. T. Porney, manager): Fitzgerald Swiss Bell Ringers 9 drew only a fair house. Jane Coombs, supported by an excellent co., presented Bleak House 14 to a good house.

LONDON.—TOLAND OPERA HOUSE (O. F. Newcomb, manager): Duncan Clark's Female Minstrels 16 to a fair house. Performance execrable.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): W. S. Cleveland's Minstrels 19 to a good house. ==PEOPLE'S: A Royal Hand week of 25.

XENIA.—XENIA OPERA HOUSE (J. A. Hiviing, manager): The Kindergarden drew a crowded house 12. Fisher's Cold Day 25.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Olive Thompson, who was largely billed for the Grand 17, failed to appear. Annie Boyle 25.

SPRINGFIELD.—GRAND OPERA HOUSE (Fuller Trump, manager): Sweet Lavender by the New York Lyceum co. 10 was witnessed by a fair house and proved to be one of the best plays of the season. Co. strong throughout. Nelson's World comb. 18; Thomas W. Keene 23. ==BLACK'S OPERA HOUSE (Samuel Waldman, manager): Corinne in Arcadia 10 drew a large audience and gave satisfaction. Wilbur Opera co. opened a week's engagement 16 in Nanon to the capacity of the house at reduced prices. Good audiences prevailed throughout the engagement. Gorman's Minstrels 25.

NEW PHILADELPHIA.—CITY OPERA HOUSE (Sharp Brothers, managers): The Gilbert Opera co. played to good houses 16, 17.

CANTON.—SCHAEFER'S OPERA HOUSE (Ferd. Weber, manager): Wills, Henshaw and Ten Broeck in the Two Old Cronies to S. R. O. 14. A Great Scheme 17; fair business; performance unsatisfactory. Gray and Stephen's co. 19-21.

PIQUA.—CONOVER'S OPERA HOUSE (George Newton, manager): Dr. McGlynn lectured to a good and appreciative audience 12.

KENTON.—GRAND OPERA HOUSE (H. Dickson, manager and proprietor): Dan Daly's Upside Down to a good house 17. Good performance. Kindergarden co. 24.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): Jane Coombs in Bleak House 19.

CIRCLEVILLE.—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): Lindon's Monte Cristo co. week of 9 in Count of Monte Cristo, Ingomar, Hazel Kirke, Damon and Pythias, Son of Monte Cristo, and The Duke's Wife to the largest business of the season, the S. R. O. card being out every night. Thomas W. Keene in Richard III. 24.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): T. W. Keene 12-14 had a successful engagement. W. S. Cleveland's Minstrels, with Rice and Sweatman on the ends, drew big houses 16, 17. Natural Gas 25-28. == GRAND OPERA HOUSE (Miller Brothers, managers): A Legal Wreck did a nice business week of 16. Wilbur Opera co. opens for two weeks 22. == EICHENLAUB'S: The White and Forrester Burlesque co. is the attraction for Christmas week. ==THE WORLD (Smith Warner, manager): Business and co. good.

TIFFIN.—SHAWHAN'S OPERA HOUSE (C. B. Hubbard, manager): A Cold Day co. played to a good audience and gave a very fine performance 17.

MT. VERNON.—WOODWARD OPERA HOUSE (L. G. Hunt, manager): Nye and Riley 10 drew the largest and most fashionable audience of the season, but everybody was dissatisfied.

NEWARK.—OPERA HOUSE (J. H. Miller, manager): Charles Bowser delighted a large house in Cheek 13. Gorman Brothers' Minstrel co. gave a very satisfactory entertainment to good business 16.

WOOSTER.—QUINBY OPERA HOUSE (Lewis McClelland, manager): Professor Hurlburt's horse and dog show gave a good programme 18, 19 to crowded houses. Dan Mason in A Clean Sweep 27. ==CITY OPERA HOUSE (George Kettler, manager): Zozo 12 gave a good performance. Ben Hur 19, 20 drew a large audience.

TROY.—TROY OPERA HOUSE (G. A. Brennan, manager): C. E. Verner in Shamus O'Brien 16. Mr. Verner is the best Irish comedian that has ever visited our city. The Kindergarden co. 18th played to good business.

IRONTON.—NEW MASONIC OPERA HOUSE (B. F. Ellsberry, lessee and manager): The Black Hussar Minstrels failed to put in an appearance 16. Ada Gray in East Lynne 23.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, manager): Charlotte Thompson to fair business 9-11. Katie Putnam to good business 12-15. Miss Putnam has just returned from her Australian tour, where it is said she captivated the Australians. It is also said she played to immense houses in the Antipodes and comes back thousands richer. Spider and Fly 16-21. ==Items: Al Hayman, the genial and well-known California theatrical manager left San Francisco for Portland week of Dec. 9, but owing to the floods along the Sacramento river put back from Marysville for San Francisco to start after the storms had subsided. He left San Francisco 14 and is expected in Portland 16. He comes to look after his interests The New Marquam Grand Opera House which will be completed about Christmas. Mr. Hayman may go on to the "Sound" where it is said he will control the Tacoma Opera House at Tacoma, when completed. H. A. D'Avery, manager, and Fred T. Platt, advance agent of the Frank Mayo co. are in town.

PENNSYLVANIA.

NEW CASTLE.—OPERA HOUSE (R. M. Allen manager): Two Old Cronies (return date) gave entire satisfaction to S. R. O. 13. A Great Scheme co. 16 to deservedly light business.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Ada Henry's Burlesque co. 23; Rinehart Opera co. week of 30.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): William Redmund and Mrs. Thomas Barry, supported by a good co. in Herminie, opened to a large house 18.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): The Arabian Night Burlesque co. gave acceptable performances 14-16 to average good business. Fred. Mathews and Sherman Wade in the comedy parts deserve special mention. ==ITEM: Manager Burns of the Arabian Night co. informed your correspondent that the co. would go direct from this city to Brooklyn for reorganization.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): Harry La Marr in Widow Bedott, billed for 16-18, had such a small house 17 that they didn't play. Little Tramp 23.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Kellar and the Steens mystified a fair audience 13. Lights and Shadows to a small attendance 16. Rhea in Josephine 18.

EASTON.—OPERA HOUSE John Brunner, manager): Hole in the Ground 11-19; excellent house.

MAUCH CHUNK.—CONCERT HALL (John H. Faga, manager): Thrown Upon the World 14; good business. Ada Henry Folly co. 21. ==ITEM: Your correspondent wishes to thank Manager Grim and his assistant, Mr. Ehrig of Allentown, for courtesies extended.

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): Robert Mantell in Monbars 14 pleased a good-sized audience. Bennett-Moulton Opera co. week of 23.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Primrose and West's Minstrels 27.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Mlle. Rhea presented Josephine, Empress of the French, to a fashionable and appreciative audience 16.

MEADVILLE. ACADEMY OF MUSIC (E. A. Hemmstead, manager): Kellar, assisted by the Steens, gave one of his wonderful and mystifying performances 14, which was very much enjoyed by the large audience present.

TITUSVILLE.—OPERA HOUSE (C. F. Lahn, proprietor): W. S. Cleveland's Minstrels 13 to the banner house of the season. S. R. O. Gave excellent satisfaction. Rhea in Josephine, Empress of France, 17; good business.

CARBONDALE.—OPERA HOUSE (I. O'Hearn, manager): Francesca Redding co. week of 16 to full houses nightly. ==ACADEMY OF MUSIC (Abe Sahm, manager): Ada Henry Burlesque co. to a good-sized audiences.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): The Thomas E. Shea co. closed a nine days' engagement 18. Big business was the rule during their stay. Peck and Fursman's U. T. C. co. drew a good house 19. The performance was below the average.

WILLIAMSPORT.—ACADEMY OF MUSIC (Wm. G. Elliot, proprietor): Waite's Comedy co. opened 16 to fair and appreciative audiences. Wages of Sin 23.

M'KEESPORT.—WHITE'S OPERA HOUSE (A. Van Anda, manager): Our German Ward 18 to ordinary business. Stetson's U. T. co. gave a clever performance to a well-filled house 19.

EASTON.—OPERA HOUSE: William Redmund and Mrs. Thomas Barry in Herminie to a fair audience 17. Ada Henry's burlesque co. to a large and well-pleased house 20. Kittie Rhoades co. 23.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): The Carleton Opera co. week of 16 gave The Brigands and Nanon in fine style before large audiences. Robert Mantell in The Corsican Brothers 23. ==GAIETY OPERA HOUSE (B. F. Keith, manager): The Two Macs Specialty co. packed the house nightly during the week of 16.

NEWPORT.—OPERA HOUSE (H. Bull, manager): Jay Hunt in repertoire week of 16 to very moderate business. W. T. Burnside, of Boston, replaces C. W. Currier as manager of the co. Claire Scott week of 23. ==ELKS: Exalted Grand Ruler D. Simon Quinlan made a very favorable impression on his visit here to the Newport Elks 16.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE (J. F. O'Neill, manager): A large audience greeted Evangeline 18. The costumes were unusually handsome and fortesque, and the original lone fisherman, Maffitt, deserve special mention. ==ACADEMY OF MUSIC (W. T. Keogh, manager): The spectacular melodrama Fabio Romani was presented to a large house 19. Aiden Benedict has a fine physique and is peculiarly adapted to the requirements of his role. ==PERSONAL: E. A. Parsons, manager of Professor Morris' Equine Paradox, is in town.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Aiden Benedict to light business 13. Prof. Gentry's Dog Show 18-19.

CAMDEN.—OPERA HOUSE (J. L. Brasington, manager): Aiden Benedict in Fabio Romian 15, good performance to average house.

TENNESSEE.

MEMPHIS.—MEMPHIS THEATRE (Ellis Leubrie, manager): Robert Downing played to fair business 12-14, warm weather having a tendency to diminish the attendance. Ezra Kendal in A Pair of Kids 10 for three nights to the largest houses of the season for this class of attraction. Kate Castleton 23—week. Roland Reed 30-31. ==ITEMS: Robert Downing played to the largest theatre party that ever attended the theatre. Miss Pauline Frayser engaged the two lower boxes and the entire front row in the orchestra circle. The party numbered fifty-four, and all were in evening dress. The White Pilgrim was played, but I do not think it gives Mr. Downing full scope to exhibit his best powers. His Gladiator was very much admired. He rests in New Orleans this week and opens 22 for a week.—Kate Castleton and co. are resting here this week. They failed to finish the new Opera House in Bristol, Tenn., for her to open 16.

MURFREESBORO.—MASON'S OPERA HOUSE (J. B. Butler, manager): P. F. Baker gave a very satisfactory entertainment 13. Frederick Warde 23.

CLARKSVILLE.—ELDER'S OPERA HOUSE (Jas. T. Wood, manager): Streets of New York 13 to fair business; co. poor. Ada Gray 28.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): P. F. Baker in Chris and Lena 14 packed the house, both at the matinee and evening. Gilmore's Band followed 17 and standing room was at a premium. Frederick Warde 18 in The Montebank gave an excellent performance to a full house. The S. R. O. sign was displayed early in the evening. Prescott McLean 25-26; Kate Castleton 31.

KNOXVILLE.—The audiences that were highly entertained by Gilmore's Band afternoon and evening of the 18 were among the largest and most cultured of the season. Prof. Gilmore complimented Manager Staub upon having the prettiest and one of the most convenient theatres in the South. Roland Reed 19; Streets of New York 20.

TEXAS.

FORT WORTH.—OPERA HOUSE (George H. Dashwood, manager): Webster-Brady co. in She to a packed house 10. Newton Beers 11 in Enoch Arden. Jules Grau's Comic Opera co. 13, 14, in The Brigands and Amorito to heavy business. Miss Greenwood made a very favorable impression. ==PERSONAL: Miss Greenwood, of the Grau co., received much social attention, as she found many old Memphians here who are proud of her vocal abilities and who appreciate her womanly qualities.

HOUSTON.—GRAY'S OPERA HOUSE (Henry Greenwall and Son, managers): Webster-Brady's She co. 6, 7, with matinee; good business throughout. A Night Off 9, 10; A Possible Case 11, 12, with matinee. Best cos. of the season, and played to immense business. Si Perkins 13; fair house.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mullaly, manager): Webster-Brady's She to a large house 8. Si Perkins 9; good house. A Night Off co. to good business 11, 12.

PARIS.—BABCOCK OPERA HOUSE (John H. Walker, manager): Royce and Lansing's Musical Comedy co., presenting The Scrap Book, had fair business 11. W. A. Brady's co. in After Dark 27; good house.

HILLSBORO.—OPERA HOUSE (M. P. Kavanaugh, manager): Snow Brothers' Comedy co. in Town Lots 19.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson and Carter, managers): Robert Downing 9 to a large and appreciative audience. Hettie Bernard-Chase in Little Coquette 10; fair business.

GREENVILLE.—CAMERON'S OPERA HOUSE (F. Northrup, manager): Prof. D M. Bristol's Equescuriculum c , three performances to packed houses. Fitzpatrick's Spectacular Rip Van Winkle co. 13 to the smallest house of the season. Audience disappointed. Co. poor. Royce and Lansing's Musical Comedy co. 16 to a small but appreciative audience. The performance was of unusual merit.

SHERMAN.—SHERMAN OPERA HOUSE (A. Q. Nash and Co., managers): The Royce-Lansing Comedy co. 9 to fair house. The Webster-Brady co. in After Dark 12; light house. The Brigands 26.

GALVESTON.—TREMONT OPERA HOUSE (E. Greenwall and Son, managers): Frank J. Jones in Si Perkins 11, 12, attracted but little attention, business being light; performances unsatisfactory. The same may be said of Hettie Bernard-Chase who followed 13, 14, presenting Little Coquette, a comedy of less than ordinary merit.

TEMPLE.—BIJOU OPERA HOUSE (Joe Rudd, manager): Ruble's Refined Comedy co. 12-14 in Cast Upon the World and Phœnix to fair business at popular prices. Daly's Night Off 17; A Possible Case 19.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE (J. E. Tennyson, manager; Frank W. Dawson, assistant manager): Fatherland 16; fair business. Newton Beers in Lost in London 17; satisfactory business. Roland Reed 18 pleased a large audience in The Woman Hater.

ROANOKE.—OPERA HOUSE (C. W. Bechner, manager): Kate Castleton 13-14 to good business. Her co. is good, but A Paper Doll is not. Charles Gardner 17 to a large and highly pleased audience.

RICHMOND.—THEATRE (Mrs. W. T. Powell, manager): Roland Reed 17; good house. Charles A. Gardner 23-25. ==ACADEMY OF MUSIC (Berger, Leath and Myers, managers): Gilmore's Band packed the house 20; matinee and evening. Wilson Barrett 25-28. ==CASINO (Tubman & co., manager): Good attractions continue to attract large audiences. ==COMIQUE (W. H. Putnam, manager): Good business week of 16. ==OPERA HOUSE (Crump and Cox, managers): Fair performance and fair business.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): The Mikado was well rendered by local talent for a charitable purpose to packed houses 18-19. Charles Gardner in Fatherland 20; Wilson Barrett in Claudian 23-24.

WASHINGTON.

TACOMA.—ALPHA THEATRE (J. M. Junnett, manager): Hyer Sisters in Out of Bondage 13-15 to good business. ==GERMANIA THEATRE (J. P. Howe, manager): Kate Putnam to small business 9-11 in Erma, the Elf, Honor Bright and Lena the Madcap. Spider and Fly to crowded houses 13, 14 and fair matinee.

WEST VIRGINIA.

CHARLESTON.—OPERA HOUSE (Boggs and Burlew, managers): Said Pasha gave a splendid performance 17 to a good house at advanced prices. A better pleased audience never left the house. Charles A. Gardner in Fatherland 28.

WHEELING.—OPERA HOUSE (P. Riester, manager): Nat C. Goodwin 16, and his clever company gave the most delightful comedy treat of the season to the capacity of the house. Gorman's Minstrels had a good house. ==GRAND OPERA HOUSE (O. C. Genther, manager): J. Z. Little's World co. 16-18 gave a fair entertainment and did good business.

WISCONSIN.

MILWAUKEE.—ACADEMY (Jacob Litt, manager): Natural Gas played a return engagement 15 to good houses. The Wife 19-21. ==BIJOU (Jacob Litt, manager): Charles Bowser in Cheek opened 16 to a large house, business continuing fair during the week. D. R. Whipple as James Atwell and Louise Mitchell as Mabel Racket sustained their parts well. ==STANDARD (Miller and Nicolai, managers): The Howard Burlesque co. opened 16, playing to good business during the week. The performance gave satisfaction. True Irish hearts 23—week.

MADISON.—TURNER HALL (McConnell and Pressentin, managers): Home talent, directed by A. L. Baker, gave three entertainments to good houses 5 and 6, presenting The Mikado in a way that would have been a credit to professionals.

BELOIT.—GOODWIN'S OPERA HOUSE (Howard and Wilson, managers): Dear Irish Boy 11 to a big house; everybody pleased. The Downfall of Man 16-17 to fair business.

CANADA.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Hamilton Harris in In the Ranks week of 16 to fair business. Mr. Harris gave an acceptable performance of Ned Drayton. F. Brooks', who is familiar to Montreal theatre-goers, made a capital Joe Buzzard; remainder of the cast fair. Scenery very picturesque and elaborate. Australian Novelty co. week of 23. == ACADEMY OF MUSIC (Henry Thomas, manager): J. B. Polk in The Silent Partner to light business week of 16. Mr. Polk made a decidedly good impression in this, his first visit to Montreal. His portrayal of Sidney Backus is clever and humorous. Helen A. Soule gave him excellent support, while the other members of the cast were as a whole good. The Kendals in a strong repertoire are the attraction for Christmas week; the advance sale of seats is already reported to be large.

CHATHAM.—GRAND OPERA HOUSE (W. H. Harper, manager): The celebrated Balmoral Choir gave one of their pleasing concerts to fair business 11. Effie Ellsler 23.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke manager): The McDowell Comedy co. opened the sixth week of their engagement in The Black Flag 9-12 to average houses. By special request Our Regiment was repeated 13 to a good house. The Black Flag was also repeated at matinee afternoon of 14 and in the evening Moths was again presented to a large and fashionable audience, it being made the occasion of a benefit to Miss Julia Arthur, the leading lady of the co.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): The house wrs well filled every night during the past week, the attraction being Ida Van Cortland, who opened 12.

WINNIPEG.—PRINCESS OPERA HOUSE (Campbell and Seach, lessees): Fanny Reeves co. presented Diplomacy to good business 9-11. Fanny Reeves in War to the Knife 12, 13 drew a large and fashionable audience. ==ITEMS: Miss Reeves closes her engagement with Campbell and Seacn 14, when she will be tendered a complimentary benefit. She leaves 15 for Halifax to join Mr. McDowell.

TORONTO.—GRAND OPERA HOUSE (O. B. Shepperd, manager): Duncan B. Harrison, a Torontonian, with a first-class support, occupied the Grand during the week in his stirring military drama, The Paymaster. Houses were only moderate, owing entirely to the inclement weather. Rose Coghlan in repertoire week ending 28. ==ACADEMY OF MUSIC (Percival T. Greene, manager): This house was closed the entire week with the exception of the night of 16th inst., when Otto Hegner, the celebrated boy pianist, succeeded in drawing a fairly-good house of music-loving people. Keller, the Magician, Christmas week. ==TORONTO OPERA HOUSE (Jacobs and Sparrow, managers): The Vaidis Sisters and good vaudeville co. played to jammed houses all the week. Hamilton Harris in In the Ranks next. ==ITEM: The Kendals are to appear at the Grand soon. The sale of seats is very large.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list

Abell, Floride	Fowler and Warmington	Marder, F.
Adams, J. K.	Florence, Wm. H.	Murray and Murphy (Mgr.)
Anderson, C. W.	Florence, Wm. H.	Nugent, J. E.
Anderson W. B.	Falk, W. F.	Norton,
Aibush, Modlin	Fitz Allen, Adelaide	Nobles, Milton
Andrews, Chas. L.	Forman & Morton	Olcott, Chauncey
Andrews, Lillian	Fisher, Mr.	O'Shea, Kitty
Acres, Agnes	Ferner, Miss N.	Pratt, C.
Adams, Annie	Grau, Jules	Pigott, J. W.
Alcott, Gypsy	Gelder, George	Parks, Ruth
Akers, Alma	Gray, Alice	Pendleton, J. F.
Allen, Viola	Grath, J. W.	Palmer, John W.
Barnum, Mme	Gilmore, Chas.	Pyke, E. A.
Harleigh, John Long	Grant, Mrs. E. S.	Pearce, Jennie
Block, S. S	Grau Op. co. (Mgr.)	Prescott, Marie
Bassett, Mrs. R.	Gilmore Mind (Mgr)	Putnam, Boyd
Burton, Chas. A.	Hanford, Edwin	Reed, Roland
Brosche, Gussie	Hanley, Lawrence	Revel, Arthur N.
Bell, Ada	Herbert, J. W.	Ransome, John W.
Belmont, Frank	Hilliard, H. S.	Ruthford, Mable
Belford, Geo.	Horton, Mamie	Rankin, McKee
Bonner, Marjorie	Holmes, Chas. N.	Robinson, E. W.
Brock, Mr.	Harned, Virginia	Reed, Geo.
Bishop, Mrs. W. H.	Hopper, De Wolf	Reed, Dr. H. M.
Baker, Leighton	Harper, Wm.	Richardson, F.
Beers, Newton	Hamilton, R. L.	Rosa Patti
Brodrick, G. Stuart	Hendries, Miss C.	Rehan, Arthur
Brien, J. F.	Hall, Fannie D.	Robertson, Dan
Cross, E. J.	Haswin, Mrs Carl A.	Staley, Geo. C.
Campbell, Isabel	Hatcher, Jessie	Sanford, John S.
Cummens, Ellen	Heege, Gus J.	Shelding, Alfred
Carroll, Chas.	Harold, W. A.	Strakosch, Edgar
Carroll, J. W.	Jones, John	Semon, Zora
Calder, W.	Jermon, Joseph	Shaw, Mary
Clarges, Verner	Johnson and Lewis	Stockholm, Ada
Clarence, A.	Jansern, Geo.	Serrano, Thos. K.
Coleman, J. J.	Johnson, Geo. A. D.	Smallwood, S.
Clifton, Miss M. P.	Kendall, Ezra F.	Spenser Willard
Cleveland, W. S.	Koppert, H. B.	Sampson, Wall C.
Chapman, F. M.	Kellerd, J. E.	Sloan, W. H.
Chapman and Selbers	Kemble, Frankie	Shine, Giles
Coote, Bert	Kennedy, H. C.	Sinclaire, Edith
Crane, Mr. & Mrs. Wm. H.	Loch, Beatrice	Stephens, Walter
Bond, Frank	Lawrence, W. N.	Storey, Jessie
Doyle, J. M.	La Verne, Lucille	Sheridan, Marie L.
Daly, Carroll	Latta,	Sellers, Harry
Dickson, Chas. S.	Lackaye, Wilton	Turner, Beverly W.
Daniels, Frank	Lyons, J. A.	Thatcher, Geo.
De Lamo, Marie	Lewis, Miss J.	Thorne, Edwin
De Naucase, Mrs.	McDonagh, Barney	Tannehill, D. E.
Dillon, Louise	Manley, W.	Tompkins, Jennie A.
Denton, Geo. C.	Moss, Walter S.	Tucker, Ethel
Davis, F. E.	McCormack, London	Turner, Louis
"Etoile"	Mountford, Eva	Thropp, E. I.
Edgar, George	Malone, John	Vanderfeld, E. M.
Elliott, W. T.	Merrill, Miss M.	Waldemere, Maude
Elder, Mrs.	Mortland, Anna	Ward Frederick
Evelyn, Annie	Mitchell, Maggie	Ward, Ralph
Evelyn, Minnie	McKinney, J. W.	Wilder, Marshall P.
Evans, Jack	Maurice, L.	Wheeler, Punch
Elmore, Florence	Mansfield, Alice	White, Thos. E.
Fitzgerald, Wm.	May, F. H.	Waldron, D. C.
Fawcett, Geo.	McGrath, Thos. W.	Wilson, Annie
Frese, John E.	Morrison, Lewis	Wood, Helena
	Murphy, Joe	
	Marden, Addie	

DATES AHEAD.

Managers and Agents of traveling companies will oblige us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Wilmington Del., Dec. 26, 28.

AIDEN BENEDICT: Columbus Ga., Dec. 26.

ARTHUR REHAN'S CO.: Charleston S. C., Jan. 1, 2, Savannah Ga., 3, 4, Augusta 7, Macon 7, Columbus 8, Birmingham Ala., 9.

AFTER DARK CO.: New York., Dec. 16—two weeks; Pittsburg 30—week.

ADA GRAY CO.: Lexington Ky., Dec. 25, Bowling Green 27, Clarksville Tenn., 28, Milan 30, Brownsville 31, Little Rock Ark., Jan. 1, Pine Bluff 2.

AGNES HERNDON CO.: Kansas City Mo., Dec. 23—week.

A LEGAL WRONG CO.: Boston Dec. 23—week, Philadelphia 30—week.

AUGUSTIN DALY'S CO.: New York City Oct. 2—indefinite.

A BUNCH OF KEYS (Western) CO.: Albany N. Y., Dec. 23—week; Syracuse 30—week; Rochester Jan. 6—week.

ARABIAN NIGHTS CO.: Brooklyn N. Y., Dec. 23—week.

ANTIOPE CO.: Denver Col., Dec. 23—week.

ADAMS DRAMATIC CO.: Athol, Mass., Dec. 30, Turner's Falls 31, No. Adams Jan. 1, Shelburne Falls 2, Spencer 3, So. Framingham 4, Nashua 6—week.

ANNIE PIXLEY CO.: Baltimore, Md., Dec. 23-28.

A. M. PALMER'S CO.: Minneapolis, Minn., Dec. 23—week.

A NIGHT OFF CO.: Mt. Kenny, Tex. Dec. 24, Ft. Worth 25, 26, Terrell 27, Palestine 31, Shreveport, La., Jan. 1, 2, Hot Springs 4, Helena, Ark., 6, Pine Bluff 7.

BLUE AND THE GRAY CO.: Cleveland, O., Dec. 23—week; Chicago 30—week.

BRASS MONKEY CO.: New York City, Dec. 2—twelve weeks.

BELLS OF HASLEMERE CO.: New York City Dec. 23—two weeks.

BARRY-FAY CO.: New York City, Sept. 2—indefinite.

BURGLAR CO.: Milwaukee, Wis., Dec. 23—week; Chicago 30—week.

BROOMMAKER CO.: Logansport, Ind., Dec. 25, Marion 26, Ft. Wayne 27, Peru 28, Lafayette 30, Danville Ill., 31, Terre Haute Ind., Jan. 1, Decatur 2.

BLACK DIAMOND CO.: Monongahela City, Pa., Dec. 23, 24, McKeesport 25, 26.

BEACON LIGHTS CO.: Chicago Dec. 23 — week; Wheeling, W. Va., 31-Jan. 1, Steubenville, O., 2, Canton 3, Akron 4, Buffalo 6—week.

BOSTON COMEDY CO.: St. John N. B., Dec. 23—two weeks.

BASE HIT CO.: Portage Wis., Dec. 30, Waukesha 31, Whitewater 23, Monroe 24, Janesville 25, Beloit 26.

CHEEK CO.: Minneapolis Minn., Dec. 23—week.

CITY DIRECTORY CO.: Baltimore, Md., Dec. 30—week.

CAPTAIN SWIFT CO.: Buffalo, N. Y., Dec. 26-28.

CHIP O' THE OLD BLOCK CO.: St. Joseph, Mo., Dec. 23, 29, Topeka, Kas., 30, Newton 31, Arkansas City Jan. 1, Winfield 2, Wichita 4.

CASPER THE YODLER CO.: Albany, N. Y., Dec. 23-25.

CHARLES B. VERNER CO.: Chicago Dec. 23—week.

CHARLES A. GARDNER CO.: Charlotteville, Va., Dec. 26, Staunton 27, Charleston, W. Va., 28, Huntington 30, Ironton, O. 31, Portsmouth Jan. 1, Chillicothe 2, Springfield 3, Ft. Wayne, Ind., 4, Chicago 6—two weeks

COLD DAY (Western) CO: Xenia, O., Dec. 25, Washington C. H. 26, Circleville 27, Lancaster 28, Marietta 29, Coshocton 31.

CASEY'S TROUBLES CO.: Hannibal, Mo., Dec. 25, Louisiana 26, Mexico 27, Fulton 28, Jefferson City 30, Sedalia 31.

DARK SECRET CO.: Philadelphia, Dec. 30—week; Brooklyn, N. Y., Jan. 6—week.

DANIEL BOONE CO.: Lexington, Ky., Dec. 28.

DRIFTING APART CO.: Brooklyn, N. Y., Dec. 23—week.

DENMAN THOMPSON: N. Y. City—indefinite.

DAN MASON'S CO.: Fort Wayne, Ind., Dec. 25-27.

DANIEL BANDMANN: Helena, Mont., Dec. 23—week.

DEAR IRISH BOY CO.: Jackson, Mich., Dec. 25, Lansing 26, Flint 27, Port Huron 28.

DEVIL'S AUCTION CO.: Cleveland, O., Dec. 23—week.

ELLIOTT'S JOLLY VOYAGERS: Natchez, Miss., Dec., 23-25, Vicksburg, 30, Greenville Jan. 1.

EMMA FRANK'S DOT CO.: Pittsburg, Pa., Dec. 23—week; Milwaukee 30—week; Minneapolis 6—week.

ELY STOCK CO.: Wilmington, N. C., Dec. 23-28.

EXILES CO.: Brooklyn, N. Y., Dec. 23—week.

ESTELLE CLAYTON CO.: Frankfort, Ky., Dec. 24, Crawfordsville 25, Green Castle 26.

EDWIN ARDEN CO.: Syracuse, N. Y., Dec. 23—week; Rochester 30—week; Troy Jan. 6—week.

EDWARD HARRIGAN'S CO.: Buffalo, N. Y., Dec. 23—week.

EFFIE ELLSLER CO.: St. Thomas, Can., Dec. 24, London 25, Simcoe 26, Brantford, 27, St. Catharines 28, Montreal 30—week.

EUSICE GOODRICH CO.: Alton, Ill., Dec. 23—week; Cairo 30—week.

E. H. SOTHERN: Boston Dec. 23—week

EVANGELINE CO.: Montgomery, Ala., Dec. 24, 25, Selma, 26, Mobile 27, 28, New Orleans 30—week.

EDWARD P. SULLIVAN CO: Worcester, Mass., Dec. 23—week; Lynn 30—week.

FANTASMA (B) CO.: Trenton, N. J., Dec. 23-25, Orange 26, Bethlehem, Pa., 27, 28, Lawrence, Mass., 30, Manchester, N. H., 31-Jan. 1, Lowell, Mass., 2-4, Portland, Me., 6-8, Lewiston 9-11.

FRANK I. FRAYNE CO.: Indianapolis, Ind., Dec. 23—week.

FRANKIE JONES CO.: La Salle, Ill., Dec. 23-25, Ottawa 26-28, Kankakee 30-31.

FAIRIES' WELL CO.: Chicago, Ill., Dec. 23—week.

FILSON-ERROL CO.: Flint, Mich., Dec. 25, Ypsilanti 26, North Baltimore 27, 28.

FAKER CO.: Fall River, Mass., Dec. 24, Brockton 25, Westfield 26, Northampton 27, Pittsfield 28.

FLOY CROWELL CO.: Colgate, N. Y., Dec. 23—week.

FAT MEN'S CLUB CO.: Newburg, N. Y., Dec. 25, Danbury, Ct., 26, New Haven 28, Bridgeport 30—week.

FRANCESCA REDDING CO.: York, Pa., Dec. 23—week.

FUGITIVE CO.: Providence, R. I., Dec. 23—week; Wilmington, Del., 30—week; Lancaster, Pa., Jan. 2-4, Brooklyn, N. Y., 6—week.

FANNY DAVENPORT CO: New Haven, Ct., Dec. 26, Waterbury 27.

FRANK DANIELS CO.: Chicago Dec. 16—two weeks; St. Louis 30—week.

FRANK CHANFRAU: Springfield, Mass., Dec. 25, Chicopee 26, Winsted, Ct., 27, Gt. Barrington, Mass., 28, Pittsfield 30, Birmingham, Ct., Jan. 1, Bristol 2, Rockville 3.

GUILTY WITHOUT CRIME CO.: Terre Haute Ind., Dec. 26, Champaign 27, Galesburg 28.

GRAY-STEPHENS CO.: Wheeling, W. Va., Dec. 23-25, Cincinnati 30—week.

GRISMER-DAVIES CO.: Fargo, Dak., Dec. 25, Aberdeen 26, 28.

GOWONDO-MOHAWK CO.: Northampton, Mass., Dec., 23-25.

GREAT METROPOLIS CO.: Cleveland, O., Dec. 23—week.

GUY BROTHERS: Roundout, N. Y., Dec. 25.

HUMBUG CO.: Bridgeport, Ct., Dec. 24, 25, Wallingford 26.

HARBOR LIGHTS CO.: N. Y. City, Dec. 23—week.

HATTIE BERNARD-CHASE: Columbus, Tex., Dec. 26, Brenham 26, Temple 27, Waco 28, Ft. Worth 30, 31, Denison, Jan. 1, McKinney 2, Sherman 3, Paris 4, Dallas 6, 7, Texarkana, Ark., 8, Hot Springs 9, Little Rock 10, 11.

HELD BY THE ENEMY CO.: Kansas City, Mo., Dec., 23—week.

HOLE IN THE GROUND CO.: Cleveland Dec. 23—week.

HELD BY THE ENEMY (No. 2) CO.: St. Louis Dec. 23—week.

HANDS ACROSS THE SEA CO.: N. Y. City Dec. 23—week.

HE, SHE, HIM HER CO.: New Orleans Dec. 23—week.

HELD BY THE ENEMY (Gillette's) CO.: St. Jos, Mo., Dec. 25, 26, Leavenworth, Kas., 27, Atchison 28, Kansas City 30—week.

HANS THE BOATMAN CO.: San Jose, Cal., Dec. 25-28.

HILARITY CO.: Kansas City, Mo., Dec. 23—week; Paola 30, Ft. Scott 31, Springfield, Mo., Jan. 1, Joplin 2, Webb City 3, Pittsburg, Kas., 4, Parsons 6, Wellington 8, Hutchinson 9, McPherson 10, Newton 11.

HARDIE-VON LEER CO.: Baltimore Dec. 23—week.

HOLDEN COMEDY CO.: Coldwater, Mich., Dec. 23—week; Jackson 30—week; Peoria, Ill., Jan 6—week.

IN THE RANKS CO.: Toronto, Can., Dec. 23—week.

IVY LEAF CO.: Chicago Dec. 30—week.

IDA VAN CORTLAND CO.: Hamilton, Ont., Dec. 19-26, Port Huron, Mich., 30—week; Flint Jan. 6—week.

JENNIE CALEF CO.: Lamar, Mo., Dec. 23, Springfield 24, 25, Pierce City 26, Webb City 27, Pittsburg, Kan., 28, Columbus 31, Eureka Springs, Ark., Jan. 1, Rogers 2, 3, Van Buren 4.

JANAUSCHEK: Bridgeport, Conn., Dec. 23, 25, Albany, N. Y., 30-Jan. 1, Pittsfield, Mass., 2, Newburg, N. Y., 3, Paterson, N. J., 6-8.

J. K. EMMET CO.: Orange, N. J., Dec. 24, Plainfield 25, Harrisburg 26, Altoona 27, Wheeling 28, Parkersburg 30, Portsmouth 31, Maysville, Ky., Jan. 1, Lexington 2, Frankfort 3, Bowling Green 4, Memphis 6-8, Nashville 9-11.

JEFFERSON-FLORENCE CO.: Harlem, N. Y., Dec. 26-28.

JOHN DILLON CO.: Waco, Tex., Dec. 25, Dallas 27, 28, Ft. Worth Jan. 1, 2.

J. B. POLK CO.: Binghamton, N. Y., Dec. 28, Elmira 29, Hornellsville 31, Bradford, Pa., Jan. 1, Johnstown, N. Y., 2, Oil City, Pa., 3, Erie 4, Buffalo, N. Y., 6-8, Detroit, Mich., 9-11, Toledo, O., 13, 14.

LIGHTS AND SHADOWS CO.: Hoboken, N. J., Dec. 23—week; Paterson 30—week.

LA BELLE RUSSE CO.: Philadelphia Dec. 23—week.

J. J. DOWLING CO.: Detroit, Mich., Dec. 23—week; Baltimore 30—week.

JULIA MARLOWE: Hartford, Ct., Dec. 23-25; New Haven 26-28; Syracuse 30—week.

JOSEPH MURPHY: Kansas City, Mo., Dec. 23—week; Leavenworth 30-Jan. 2, Lawrence 3, 4, St. Louis 6—week.

KATE CASTLETON: Birmingham, Ala., Dec. 30, Chattanooga 31-Jan. 1, Nashville 2-4, Kansas City 6—week; St. Louis 13—week.

KAJANSKA: New York City—indefinite.

KITTIE RHOADES CO.: Norristown, Pa., Dec. 23—week.

KINDERGARDEN CO.: Troy, O., Dec. 16, Middletown 19, Hamilton 20, Piqua 21.

KENDALS: Montreal, Can., Dec. 23— week.

KATIE PUTNAM CO.: Butte, Mont. Dec. 23—week; Helena 30- week, Salt Lake, Utah, Jan. 6, 7.

LONDON GAIETY CO.: New York City Dec. 10—indefinite.

LATER ON CO.: Boston, Dec. 23—week.

LITTLE LORD FAUNTLEROY CO.: Chicago Dec. 23—week; Detroit, Jan. 6-8, Toronto 9-11.

LITTLE LORD FAUNTLEROY CO.: Galveston, Tex., Dec. 23-25, Houston 26, 28, San Antonio 29-31, Austin, Jan. 1, 2, Dallas 3, 4, Fort Worth 6, 7, Denison 8, Paris 9, Texarkana 10.

LITTLE LORD FAUNTLEROY CO.: N. Y. City Nov. 23—indefinite.

LITTLE LORD FAUNTLEROY CO.: Burlington, Ia., Dec. 25, Muscatine 26, Davenport 27, Dubuque 28.

LIZZIE EVANS CO.: Washington, D. C., Dec. 23—week, Bellaire, O., 30, Wheeling, W. Va., 31, Jan. 1, East Liverpool, O., 2, Youngstown 4.

LILLIAN LEWIS CO.: Evansville, Ala., 25, Decatur 26, Bloomington, Ill., 27, Peoria 28, Cedar Rapids, Ia., Jan 1, Oskaloosa 2, Des Moines 3, Marshall 4, Minneapolis 6—week.

LEGAL WRECK CO.: Buffalo, N. Y., Dec. 23—week; Utica 30-Jan. 1, Holyoke 2, Springfield 3, Lynn 4, Boston Jan. 6 week.

LAGARDERE CO.: Chicago Dec. 23—two weeks.

LITTLE NUGGET CO.: Minneapolis, Minn., Dec. 23—week.

LESLIE DAVIS CO.: Waco, Tex., Dec. 25, 26.

LEWIS MORRISON: Erie, Pa., Dec. 24, New Castle 26, Titusville 27, Bradford, Pa., 28, Philadelphia 30—week; Boston Jan. 6—week.

LOUIS JAMES: Bloomington, Ill., Dec. 24, Decatur 25, Springfield 26, Hannibal Mo., 27.

MORA CO.: Birmingham, Mass., Dec. 23 — week; Waterbury 30—week.

MORTIMER COMEDY CO.: Orlando, Fla., Dec. 25, Sandford 26, Palatka 27, 28, St. Augustine 30, 31, Fernandino Jan. 3, Brunswick, Ga. 4, Savannah 6.

MINNIE MADDERN: St. Paul, Minn., Dec. 23—week; Minneapolis 30—week.

MIDNIGHT BELL CO.: Boston Dec. 16—two weeks.

MESTAYER-VAUGHN CO.: Rochester, N. Y., Dec. 26-28.

MACLEAN-PRESCOTT CO.: Chattanooga, Tenn. Dec. 25, 26, Atlanta, Ga., 27, 28, Macon 30, Augusta Jan. 1, Columbia, S. C., 2, Charleston 3, 4, Wilmington, N. C., 6, Raleigh 7, Danville, Va., 8, Richmond 9-11.

MARGARET MATHER CO.: Newark, N. J., Dec. 23—week.

MANKIND CO.: Cincinnati Dec. 23—week.

MR. BARNES OF NEW YORK CO.: Galveston, Tex., Dec. 26, 27.

MAZEPPA CO.: Paterson, N. J., Dec. 23—week.

MCKEE RANKIN CO.: Des Moines, Ia., Dec. 28.

MAGGIE MITCHELL CO.: Pittsburg, Pa., Dec. 23—week.

MCCARTHY'S MISHAPS CO.: Omaha, Neb., Dec. 25, Beatrice 30, Fremont 31, Lincoln Jan. 1, Leavenworth, Kas., 2, St. Joseph, Mo., 3, 4.

MONTE CRISTO (FRANK LINDON'S) CO.: Martin's Ferry, O., Dec. 25-27, Rochester, N. Y., 30—week; Buffalo Jan. 6—week.

MURRAY-MURPHY CO.: Quincy, Ill., Dec. 25, Keokuk 26, Ottawa 27, Oskaloosa 29.

MONTE CRISTO (O'Neill's) CO.: Meadville, Pa., Dec. 28.

MATTIE VICKERS: Ft. Smith, Ark., Dec. 24 25, Little Rock 27, 28, Helena 30, Pine Bluff 31, Vicksburg, Miss., Jan. 1, 2, Natchez 3, Port Gibson 4, Jackson 6, Meriden 7, Pensacola, Fla., 8, 9, Mobile, Ala., 10, 11, New Orleans 12—week.

MOTHER-IN-LAW CO.: Chicago, Dec. 16—week.

MILTON NOBLES: Davenport, Ia., Dec. 25, Chicago 30—week.

MONROE-RICE CO.: St. Louis, Mo., Dec., 23—week; Kansas City, Mo., 30—week.

MAY BRETONNE CO.: Moline, Ill., Dec. 23—week.

MY PARTNER CO.: Newark, N. J., Dec. 23—week.

MARIE WAINWRIGHT: N. Y. City, Dec. 16—four weeks.

NELLIE PREE CO.: Marion, Ind., Dec. 25, Covington 26, Danville, Ill., 28.

NELLIE MCHENRY CO.: St. Louis Dec. 23—week.

NOBLE OUTCAST CO.: Clay Centre, Kas., Dec. 25, Miltonville 26, Abilene 27.

NAT GOODWIN CO.: Philadelphia, Dec. 23—two weeks.

NATURAL GAS CO.: Columbus, O., Dec. 23—week; Boston 30—week.

NEW YORK THEATRE CO.: Grafton, W. Va., Dec. 23—week; Fairmont 30—week.

ON THE FRONTIER CO.: Baltimore Dec. 23—week; Albany 30—week; Syracuse Jan. 6—week.

OLD HOMESTEAD CO.: Milwaukee, Wis., Dec. 23—week; Grand Rapids 30, 31, Muskegon, Jan. 1, Bay City 2, East Saginaw 3, Flint 4, Cleveland, O., 6—week.

OGARITA CO.: West Lebanon, Ind., Dec. 23—week.

OLD JED PROUTY CO.: Lowell, Mass., Dec. 24, 25, Springfield 26, Holyoke 27, New Britain, Ct., 28, Boston 30—week.

OUR FLAT CO.: Washington, D. C., Dec. 23-25.

ONE OF THE FINEST CO.: Alandale, Pa., Dec. 25, Port Jervis, N. Y., 27, Newburg 28, Cohoes, Jan. 1, Brooklyn 6—week.

OLIVER BYRON CO.: Philadelphia, Dec. 23—week; N. Y. City 30—week; Newark, N. J., Jan. 6—week.

ONE OF THE BRAVEST CO.: Troy, N. Y., Dec. 24, 25, New Haven, Ct., 26-28.

ONLY A FARMER'S DAUGHTER CO.: Chattanooga, Tenn., 24, Rome, Ga., 25, Atlanta 26, Columbus 27, Americus 28, Thomasville 30, Jacksonville, Fla., 31, Mobile, Ala., Jan. 6, 7, Montgomery 8, 9, Birmingham 10, 11.

OUR GERMAN WARD: Wellsville, O., Dec. 24, Akron 25, New Philadelphia 26, Zanesville 27, Newark 28.

PECK'S BAD BOY CO.: St. Joseph, Mo., Dec. 23—week; Topeka, Kan., 30—week.

PARLOR MATCH CO.: Philadelphia Dec. 23—week.

PASSION'S SLAVE CO.: Philadelphia Dec. 23—week.

P. P. BAKER CO.: Hot Springs, Ark., Dec. 24, 25, Texarkana 26, Marshall 27, Donaldsonville 28, New Orleans 30—week.

POSSIBLE CASE CO.: Dallas, Tex., Dec. 25, 26, El Paso 28, Tucson, Ariz., 30, Phœnix 31, San Bernandino, Cal., Jan. 2, 3.

PATTI ROSA CO.: Chicago Dec. 23—week; St. Louis 30—week.

PAT ROONEY CO.: Troy, N. Y., Dec. 23—week.

PEOPLE'S THEATRE CO.: Avoca, Pa., Dec. 23—week

PAYMASTER CO.: Cincinnati, O., Dec. 23—week.

PAUL KAUVAR CO.: St. Louis Dec. 23—week; Louisville 30—week.

ROGER LA HONTE CO.: Chicago Jan. 23—two weeks.

ROSINA VOKES CO.: Eau Claire, Wis., Dec. 26, Winona 23, La Crosse 28, Chicago 30—week; Milwaukee, Wis., Jan. 6-8, Indianapolis 9-11.

ROBERT DOWNING CO.: New Orleans, Miss., Dec. 23—week; Meridian 30, Selma 31, Montgomery Jan. 1, Columbus Ga., 2, Birmingham 3, Knoxville 4, Chattanooga 6, Atlanta 7, Americus 8, Thomasville 9, Jacksonville Fla., 11, 12.

REUBEN GLUE CO.: Baltimore Dec., 23—week; Lancaster, Pa., 30, Columbus 31, Huntington Jan. 1, Greensburg 2, Connellsville 3, McKeesport 4.

ROLAND REED CO.: Memphis Tenn., Dec-Jan. 1, Little Rock 2, Greenville 3, Vicksburg 3, New Orleans 6—week.

ROYCE-LANSING CO.: Aberdeen Miss., Dec. 25, West Point 26, Starkville 27, Columbus 28, Anniston, Ala., 30, Clarksville 31, Rome, Ga., Jan. 1, Atlanta 2.

ROBERT MANTELL CO.: Providence, R. I., Dec. 23—week.

ROYAL PASS CO.: Lawrence, Mass., Dec. 25, 26, Lowell 27, 28, Providence, R. I., 30—week.

RAG BABY CO.: Kansas City, Mo., Dec. 23—week; Ottumwa Ia., 30, Oskaloosa 31, Des Moines Jan. 1, Newton 2, Marshalltown 3, Davenport 4.

ROSE COGHLAN CO.: Toronto, Can., Dec. 23—week; Detroit 30-Jan. 1, Chatham, Ont., 2, London 3, Hamilton 4, Watertown N. Y., 6, Syracuse 7, 8, Rochester 9-11.

RHEA: Scranton, Pa., Dec. 25, Ithaca, N. Y., 27, Geneva 28, Rochester 30, Auburn Jan. 2, Syracuse 3, 4, Ogdensburg N. Y., 6, Watertown 7, Oswego 8, Rome 9, Amsterdam 10, Newburg 11, Plainfield 13.

REDMUND-BARRY CO.: Jersey City, N. J., Dec. 28 week.

RICHARD MANSFIELD: New York City Dec. 16—indefinite.

STUART ROBSON: St. Paul, Minn., Dec. 23

SHADOWS OF A GREAT CITY CO.: Brooklyn, E. D., Dec. 23—week; Plainfield, N. J., 30, New Brunswick 31.

SHE CO.: Cairo, Ill., Dec. 25, Nashville, Tenn., 26-28, Evansville, Ind., 30, Louisville, Ky., 31—week.

SHENANDOAH CO.: New York City Oct. 22—indefinite.

SHENANDOAH (2) CO.: Chicago, Ill., Nov. 18—six weeks.

SHANTY QUEEN CO.: Wilmington, Del., Dec. 25.

STUTTZ'S CO.: Pierce City, Mo., Dec. 25, 26.

STANDARD THEATRE CO.: Alliance, O., Dec. 23—week.

ST. FELIX SISTERS: Toledo, O., Dec. 23—week.

STILL ALARM CO.: Philadelphia, Dec. 23—week.

SHARPLEY'S LYCEUM CO.: Marceline, Mo. Dec. 23—week.

SUSPECT CO.: Louisville, Ky., Dec. 26-28.

SNOW BROS. CO.: Temple, Tex., Dec. 26, Belton 27, Austin 28.

SOL SMITH RUSSELL CO.: Minneapolis Dec. 23—week; St. Paul 30—week, Lawrence, Kas., Jan. 3, St. Louis 5—week.

STOWAWAY CO: Louisville, Ky., Dec. 23-25, Lexington 26, Springfield 27, Dayton, O., 28, Indianapolis 30—week; Evansville Jan. 4, Nashville 6-8, Memphis 9-11.

SI PERKINS CO.: Jacksonville, Fla., Dec. 26, Savannah, Ga., 27, Charleston, S. C., 28, Augusta, Ga., 30, Athens, 31, Atlanta Jan. 1, Macon 2, Americus 3.

STREETS OF NEW YORK CO.: Henderson, Ky., Dec. 24, Paducah 25, Duquoin, Ill., 26, Centralia 27, Vincennes 28.

SPIDER AND FLY CO.: San Francisco Dec. 23—four weeks.

SWEET LAVENDER CO.: Indianapolis, Ind., Dec. 23-25, Detroit 26-28, Jackson 30, Bay City 31, East Saginaw Jan. 1, Kalamazoo 2, Grand Rapids 3, South Bend 4, Logansport 5, Frankfort 7.

SOAP BUBBLE CO.: Cedar Falls, Ia., Dec. 26, Des Moines 27, St. Joseph, Mo., 28.

SALVINI: Buffalo Dec. 23-25, Erie, Pa., 26, Cleveland, O., 27, 28, Columbus 30-Jan. 1, Toledo, O., 2, Detroit, Mich., 3, Chicago 6—two weeks.

THOMAS W. KEENE CO.: Wheeling, W. Va., Dec. 26, McKeesport, Pa., 27, Cumberland 28.

TURNED UP (Sanger's) CO.: Elizabeth, N. J., Dec. 25, Buffalo, N. Y., 30—week; Louisville, Ky., Jan. 1—week.

TWO OLD CRONIES: Canton, O., Dec. 25, Alliance 26, Akron 27, Tiffin 28, Upper Sandusky 30, Findlay 31.

TWO JOHN'S CO.: Des Moines, Ia., Dec. 25, Atlantic 26, Council Bluffs 27, Lincoln, Neb., 28, Fremont, 30, Norfolk 31, Sioux City, Ia., Jan. 1, 2, Ft. Dodge 3, Perry 4.

TOWN LOTS CO.: Palestine, Tex., Dec. 24-25, Temple 26, Belton 27, Austin 28.

THOS. E. SHEA CO.: New Castle, Pa., Dec. 23—week; Meadville 30—week; Youngstown, O., Jan. 6—week.

THROWN UPON THE WORLD CO.: Danville, Pa., Dec. 25, Milton 26, Lock Haven 28.

TWO CLAY PIPES CO.: Nashua, N. H., Dec. 23.

TRUE IRISH HEARTS CO.: Milwaukee, Wis., Dec. 23—week.

THE WIFE CO.: Grand Rapids, Mich., Dec. 24, 25, Bay City 26, E. Saginaw 27, South Bend 28, Cleveland, O., 30—week.

TWO SISTERS CO.: Utica, N. Y., Dec. 25, Albany 26-28, Gloversville 30, Newburg 31, Poughkeepsie Jan. 1, Newark, N. J., 6—week.

TWELVE TEMPTATIONS: N. Y. City, Dec. 16—two weeks.

ULLIE AKERSTROM CO.: Lincoln, Neb., Dec. 23-25, Beatrice 26, Fremont 27-28, Omaha 30—week.

UNDER THE LASH CO.: New Haven, Ct., Dec. 25.

UNCLE TOM'S CABIN (Rusco and Swift) CO: Manchester, Ia., Dec. 25, Earleville 26, Monticello 27.

UNCLE TOM'S CABIN (Stetson's) CO.: Mankato, Minn., Dec. 25, Owatonna 26, Rochester 27, Winona 28, Wahasha 30, Lake City 31.

UNCLE TOM'S CABIN (Peck and Fursman's) CO.: Honesdale, Pa., Dec. 26, Hawley 27, Towanda 31, Elmira, N. Y., Jan. 1.

VICTORIA VOKES: Rochester, N. Y., Dec. 23-25, Syracuse 26-28.

WOMAN AGAINST WOMAN CO.: Philadelphia Dec. 23—week.

WHITE SLAVE CO.: Rochester, N. Y., Dec. 23—week.

WORLD CO.: Clearfield, Pa., Dec. 26, Harrisburg 28, Reading 31-Jan. 1, Mauch Chunk 2, Shenandoah 3.

WILSON BARRETT CO.: Richmond, Va., Dec. 25-28

WAGES OF SIN CO.: Reading, Pa., Dec. 26-28, Buffalo 30-Jan. 4.

WAIFS OF NEW YORK CO.: Grand Rapids, Mich., Dec. 23—week; Detroit 30—week; Dayton Jan. 6—week.

WILBUR-BURLEIGH CO.: Atchison, Kas., Dec. 23-25.

W. J. SCANLAN CO.: Philadelphia Dec. 23—week.

WOOD-ST. JOHN CO.: Manchester, N. H., Dec. 25, Peterboro, Can., 26, 28.

WORLD AGAINST HER CO.; Philadelphia Dec. 23—week.

ZIG-ZAG CO.: Kansas City Dec. 23—week.

ZEFFIE TILBURY CO.: Harrisburg, Pa., Dec. 25.

ZOZO CO.: Sterling, Ill., Dec. 25, Clinton 26, Davenport 27, Block Island 28.

OPERA AND CONCERT COMPANIES.

BOSTON IDEALS: Baltimore, Md., Dec. 23—week.

BOSTON STARS: Mt. Pleasant, Pa., Dec. 25, Leetonia, O., 26, Wellsville 27, 28, East Liverpool 30, Greensburg, Pa., 31, Latrobe Jan. 1, Somerset 2, Bellefonte 3, Danville 4.

BOSTONIANS: Louisville, Ky., Dec. 23-28.

CARLETON OPERA CO.: Buffalo, N. Y., Dec. 23—week.

CASINO (Lamont) OPERA CO.: Dayton, O., Dec. 25, Indianapolis 26-28.

CONREID OPERA CO.: Marshalltown, Ia., Dec. 25, Cedar Rapids 26, Peoria, Ill., 27, Lafayette, Ind., 28, Sandusky, O., 30, Erie, Pa., 31, Buffalo, N. Y., Jan. 1-4, Rochester 6-8, Auburn 9, Syracuse 10, 11.

CORINNE OPERA CO.: Louisville, Ky., Dec. 23—week; St. Louis 30—week.

DUFF'S OPERA CO.: New York City Dec. 23—indefinite.

EMMA ABBOTT OPERA CO.: Nashville, Tenn., Dec. 26-28.

FRENCH'S OPERA CO.: New Orleans, La., Dec. 9—indefinite.

GIPSY LESTER CO.: Eaton, O., Dec. 23—week; Hamilton 30—week; Richmond, Ind., Jan. 6—week.

HATCH OPERA CO.: David City, Neb., Dec. 25, 26.

HARVARD QUARTETTE: Elkhart, Ind., Dec. 24, Sioux City, Ia., 25, Le Mars 26, Rock Rapids 27.

JUCH OPERA CO.: Pittsburg, Pa., Dec. 23—week.

KING'S POOL CO.: Milwaukee, Wis., Dec. 23—week; Chicago 30—week.

MCCAULL OPERA CO.: Chicago Dec. 9—indefinite.

MCGIBENY CO.: Paris, Ky., Jan. 1, Carlisle 2, Maysville 3, Lexington 4, Frankfort 6, Georgetown 7, Dansville 8, Lebanon 9, Elizabethtown 10.

NORCROSS OPERA CO.: Denver, Col., Dec. 23—week.

NOSS FAMILY: Joliet, Ill., Dec. 25, Marseilles 26, Henry 27, Morris 28, Lockport 30, Batavia 31.

PEARL OF PEKIN CO.: Omaha, Neb., Dec. 25, 26, Lincoln 27, Denver 30—week.

SAID PASHA CO.: Chicago Dec. 23—week.

THE BRIGANDS: Washington, D. C., Dec. 23—week.

THOMSON OPERA CO.: New Orleans, La., Dec. 23—week.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIANS: Montreal Can., Dec. 23—week; Toronto 30—week; Buffalo, N. Y., Jan. 6—week.

GUS HILL'S CO.: N. Y., City, Dec. 23—week.

HERMANN'S TRANSATLANTIQUE CO.: Philadelphia, Dec. 23—three weeks.

HOWARD BURLESQUE CO.: St. Paul, Dec. 23—week Still Water, Minn., 30, Eau Claire, Wis., 31, Chippewa Falls, Jan. 1, Dubuque, Ia., 2, Rock Island, Ill., 3, Davenport, Ia., 4, Chicago 6—week.

HARRY WILLIAMS.: Pittsburg, Pa., Dec. 23—week.

HOWARD ATHANEUM CO.: San Francisco, Cal., Dec. 23—three weeks.

IRWIN BROTHERS.: Cincinnati O., Dec., 23—week; Cleveland, Jan. 6—week.

LONDON SPECIALTY CO.: Boston, Dec. 23—week.

LILY CLAY'S GAIETY CO.: Hartford, Ct, Dec. 26, Springfield, Mass., 27, New Bedford 28.

MAY DAVENPORT CO.: Buffalo, N. Y., Dec. 23—week.

NELSON'S CO.: Cincinnati, Dec. 23—week.

NIGHT OWLS CO.: Milwaukee, Wis., Dec. 23—week.

RENTZ-SANTLEY CO.: St. Louis Mo., Dec. 23—week.

REILLY-WOODS CO.: Chicago Dec. 23—week.

ROSE HILL'S CO.: Cumberland, Md., Dec. 24, Uniontown, Pa., 25, Greenburg 26; Mt., Pleasant 27, McKeesport 28, Erwin Station 30, Beaver Falls 31 Washington, Pa., Jan. 1.

TWO MACS CO.: Newark, N. J., Dec. 23—week.

MINSTRELS.

BARLOWS' MINSTRELS: Findlay, O., Dec. 25, Belafontaine 27, Urbana 28.

CLEVELAND MINSTRELS: Chicago Dec. 23—week.

CLEVELAND MINSTRELS: Albany, N. Y., Dec. 24, 25, Hoosick Falls 26, Troy 27

CUSHMAN-THOMAS' MINSTRELS: Philadelphia Dec. 23—week.

EATON-HOGAN MINSTRELS: Wabasha, Minn., Dec 26, Red Wing 27, Stillwater 28.

FIELD'S MINSTRELS: Gainesville, Ga., Dec. 26 Athens 27, Augusta 28, Macon Jan. 1, Americus 2, Thomasville 3, Jacksonville, Fla., 7, 8, Gainesville 9, Ocala, Fla., 10, Orlando 11, Sanford 12, Palatka 13, St. Augustine 14.

GORDON, COOK AND DILLON'S MINSTRELS: Des Moines, Ia., Dec. 25.

GORMAN'S MINSTRELS: Springfield, O., Dec. 25, Richmond, Ind., 26, Anderson 27, Decatur 28, Jacksonville 30, Keoknk 31, Burlington, Jan. 1, Fairfield 2, Ottumwa 3, Oscaloosa 4.

MCCABE-YOUNG MINSTRELS: Princeton, Ill., Dec 25, Pittsfield 26, Carbonville 28.

WILSON'S MINSTRELS: Danville, Ill., Dec. 26.

MISCELLANEOUS.

BARTHOLEMEW'S EQUINES: Boston, Dec. 20—week.

BRISTOL'S EQUINES: Selma, Ala., Jan. 1-4, Birmingham 6-8, Rome, Ga., 9-11.

BUFFALO BILL'S WILD WEST: Marseilles, France Dec. 2—four weeks.

POREPAUGH'S COMB.: Lawrence, Mass., Dec. 9—four weeks.

GILLETT'S WORLD OF WHEELS: Philadelphia, Dec. 23—week.

HERRMANN: New York, Dec. 23—three weeks.

HURLBURT'S EQUINES: Urichsville, Dec. 23, 24, Cambridge 25, 26, Marietta 27, 28, Lancaster 30-Jan. 1.

KELLAR: Toronto, Can., Dec. 23—week; Louisville, Ky., 30—week.

MONTFORD'S MUSEUM: Toronto, Can., Oct. 22—indefinite.

OLIVER WREN: Meriden, Mich., Dec. 25, Plainville 26, Otsego 27, Schoolcraft 28, 30, Constantine, Jan. 1, Niles 2, Dowagiac 3, Decatur 4, Lawton 6, Paw-Paw 7.

W. W. DAYTON.: New Baltimore, N. Y., Dec. 25

Received too late for classification.

JERSEY CITY.

Two attractions occupied the Academy of Music week of 16. Marie Hubert Frohman appeared the first three nights and Wednesday matinee in a double bill. King Rene's Daughter and False Charms. Miss Frohman's portrayal of the character of Iolanthe was artistic, and she was ably supported by Charles Jehlinger. In the comedy the star captivated the audience with her winsome ways and graceful acting. For the balance of the week, J. K. Emmet in Fritz in a Mad House was the attraction, and the admirers of the star literally packed the house at every performance. Herminie week of 23.

IN THE COURTS.

LEGALITY OF FORTNIGHT'S NOTICE QUESTIONED.

Ada Richmond has begun a suit in the Supreme Court, through her counsel Howe and Hummel to recover $700 damages from her former manager William J. Gilmore, the proprietor of the Central Theatre, Philadelphia, and manager of the Twelve Temptations company.

Miss Richmond's suit is for breach of contract.

THE AMATEUR STAGE.

THE AMARANTH IN OUR BACHELORS.

It is well to cultivate the comic side of nature. Shakespeare remarks: "That the man who cannot appreciate the beauty of laughter is fit only for treasons, stratagems and spoils—so trust him not." We know that when the "love and laughter" side of our mortal existence is totally uncultivated, we become beings with but little imagination. Still we should be careful not to train our tastes up to an appreciation of this art on too rigid a principle. If we do our sense of the sublime ingredients of humanity become surfeited. Our love for the purely æsthetic and melodramatic drama is lost, while our grand idea of life's sentimental beauty is swept away by the flowing tide of honest wit and parodied humor. But as a sunbeam floating down the silent brook, charms the heart of an artist, so does the well-earned ripple of laughter that sweeps o'er an audience charm and stimulate the comedian artist of the stage, as well as brighten and cheer the audience. Therefore, though the immortal Tartar may frown, comedy reigns, and I suppose will always continue to do so.

It may have been this lofty view of comedy that prompted the Amaranth Dramatic Society to present that mirthful and pure comedy, Our Bachelors, at the Brooklyn Academy of Music last Wednesday evening. It is indeed a pleasure to witness an amateur performance such as the Amaranths provided for their guests on this occasion. The selection was a wise one, for aside from amusing, it served in a mild way to instruct. Its moral was good and taught that the grumpy old bachelor who ever and anon whispers into the ears of the contemplative young chaps that time-honored fable, "Commit no such crime as matrimony, unless you wish to suffer the tortures of the oppressed and live for the rest of your life in the dungeon of a domestic prison," is simply a fraud who endeavors to swell the great army of his brotherhood, knowing that misery likes company. The Amaranths acted the play remarkably well, judging it in a clearly critical light. But for one or two wrong-doers I think the performance would have established itself as a precedence for judgment of their future work, and would have been worthy of its bearing. S. G. Acton was one of the wrong-doers, and his make-up suggested a grudge with the coiffure artist. As Dr. Bruce he bounced about the stage like a jumping-jack, and throughout his acting was very bad and crude. Frederick Bowne attempted to play the juvenile role in the person of Ned Waring, but made a dismal failure. His delivery was insipid and his entire performance thoroughly bad. Ah! but let us look at the bright side of the production. Yes, there I shall find plenty to laud. Percy Williams, for instance, as Professor Bangle, almost the very counterpart of that great comedian, Stuart Robson—so like, indeed, in bearing and in articulation. Even the genial "Billy" Crane, who happened to be among the audience, could hardly believe it was not his old partner, portraying the familiar piece with which they had for so many years together delighted the vast theatre-going public, and formed a bond of friendship which still lives. Albert Meafoy, as the irascible old bachelor, was a clever reminder of the "only" Crane. He did not attempt to reach the height of passion or combustive denunciation we have learned to expect from Mr. Crane's conception of the Judge, but wisely kept within the limit of his ability and came out victorious. Nellie Yale Nelson was a perfectly charming, coy, young widow as Eva Clinton and vested her character with personal charm, beauty and originality. Miss Wallace gave a very truthful portrayal of Bella, a gushing young creature on the brink of matrimony, and Annie L. Hyde was loyal to the role of Mrs. Mouser, the all-important but mischievous landlady. Ada Woodruff was pleasing as Clara, and Ida Gleason and H. J. King contributed excellent Irish sketches. Charles Bellows was seen as the old servant, Knugg, and is deserving of a word of praise. But to sum it all up, the performance was indeed a brilliant gem. Nor was it set in the illusive brass, but rather firmly imbedded in pure, unadulterated gold.

PYGMALION AND GALATEA.

Mythology tells us that Galatea was modeled like unto Aphrodite, the Mother of Love. And we know that this Grecian goddess was all simplicity, all beauty. Therefore, when we witness a representation of that mythological comedy, Pygmalion and Galatea, we look for a sublime exhibition, at least in the Galatea, of the incarnation of all that is beautiful, lovely, simple and childlike. There was a performance of this play at the Criterion Theatre, Brooklyn, on the 16th inst., and the cast was mainly composed of members of the Gilbert Dramatic Society. Grace Gayler Clark, a professional elocutionist, was the Galatea, and it is only due to say that, with the exception of the facial features, her posing reminded one of that of Mary Anderson in the part. The face, however, lacked the classical features for an ideal marble beauty. Its repose was more in keeping with that of a subtle, crafty woman, than of a Goddess of Love, or a Mother of Beauty. In life, her Galatea was easy and graceful, but she failed to impress me with the newborn innocence, which is essential for a consistent delineation of the character. The Pygmalion of Harry Stokum was indeed made like-unto Apollo—manly, handsome and poetic. Alice Shepard as Cynisca was pleasing in appearance, but not so in her acting. She seemed incapable of rising to a dramatic situation, and of course, her strong scene, the climax of the second act, was almost entirely destroyed. John C. Costello made a bold and heroic Leucippe, and Libbie Healy, a quaint and pretty Myrine. W. T. Harris as Chrysos, and Mamie Sloat as Daphne, occasionally stooped to burlesque methods, but on the whole were amusing.

THE FLORENCE IN STILL WATERS RUN DEEP.

Why amateurs will persist in producing plays that are so far beyond their capabilities as to make even their contemplation of them absurd and laughable, I cannot devise. They root into the dingy, musty closets of theatrical stores, and draw out the old, dusty dramas, discarded by our forefathers, truly because they were of no value. Of what use is the bright theatrical sunshine to those amateurs who continually crawl into its shade? And what is more ridiculous than dramatic sentiment or fine pathos; heroic speeches or mighty human passion; emotional eloquence or the love of an Armond as expounded by alleged actors whose histrionic attributes possess about as much genius as an epileptic fit does health. The lachrymose and the lugubrious have more attraction for them than all the sparkling wit of Moliere and Gilbert.

I am surprised that such well-informed and experienced amateurs as William Dinsmore and John Noble, members of the Florence Dramatic Committee, should have selected a play of this character, its title being Still Waters Run Deep, and have that Society produce it at the Brooklyn Criterion Theatre last Thursday evening. It is absolutely devoid of interest, and has long since been thrown aside by the profession because of its worthlessness.

The play was insipid, but it was an improvement on some of the actors in the cast. The villain of Mr. Taylor was about as grotesque a piece of acting as I have ever seen, even on the amateur stage. Percy Morgan, too, gave an absurd rendition of an old man, while Helen Owen was inconsistently childish as the leading lady. Lucy Kornder gave a clear and rather polished interpretation of an adventuress, and J. F. Dallon might have made a good impression as the hero had he been familiar with his lines. The rest of the cast gave merely grotesque impersonations of the sublime.

RAY REEN.

NOTES.

Reflections of the Amaranth performance—My! but didn't Mrs. Nelson look handsome! Half the audience were in love with her, and the other half—well, they were the ladies, and of course were envious.

Shades of Robson! Did you ever see anything so like him as Percy Williams? Once more Percy proclaims himself the premier amateur comedian.

Well, you ought to have seen the last act, or at least one small incident in it. The Doctor and his sweetheart march on, he with a long, heavy cape coat, and she—poor thing—only dressed in a little, abbreviated skirt. I wonder if the Doctor tried to spring the Lord Chumley fad? He certainly made me feel very chilly.

Mrs. Woodruff would have looked much better had she worn a blonde wig.

Comedian Crane was among the large and fashionable audience. He expressed himself as being delighted with the performance, and appeared to take unusual interest in the Amaranth's welfare. Mr. Crane had only time to rehearse the Amaranth once in the piece and thought if he could have been on hand two or three times more the performance would have been perfect. But as it was, he was thoroughly pleased, and told me he never thought there was such good ability outside of the profession.

The Leonardis Dramatic Society produced Dion Boucicault's comedy drama The Shaughraun at the Amphion Academy, Williamsburg, on the 17th inst. The cast was as follows: Conn, William J. O'Leary; Captain Molineaux, M. J. McKenna; Father Dolan, J. I. Moran, Jr.; Robert Pfolliot, E. J. Haverly; Corney Kinchella, A. S. Soanors; Harvey Duff, M. J. Colligan; Claire Pfolliot, Miss Libbie Healy; Arte O'Neil, Miss Marion Otteson; Moya Dolan, Miss Kate Leibold. The play was well acted and reflected credit on all concerned.

The Philaletian Society, of Vassar College, recently opened their hall in the new gymnasium building with a reception and dramatic entertainment. The comedy "Engaged" was presented in a very creditable manner. Each lady in the audience received a kodak photograph of the building.

COMMENT.

NEWSPAPERS AND ACTORS.

Baltimore American.

George Edgar Montgomery, in THE DRAMATIC MIRROR, discusses the relations of newspapers and actors in rather a pessimistic spirit towards both. He begins by some general reflections on the press, which he neatly terms "the epitome of diurnal humanity," and in passing to his main theme of dramatic criticism, pauses to note the assumed decay of the influence of the editorial, which, he says, excites more levity than slavishness from men and women, who in these days are willing and able to form their own opinions on passing events; in fact, the drift of his remarks is that the editorial writer has seen his best days, and that the critical dictum of the arts is following in the editorial's decline. Of dramatic criticism, especially, he says: "That its tendency is either to exaggerate or depreciate a man at the expense of the artist," that "it is on the rock of truth that newspaper criticism splits," and that the average actor is "the false and ridiculous link between the pernicious relation of journalism with the stage." While much that Mr. Montgomery advances is undoubtedly true, he is not very consistent in his statements, for newspapers that have so materially lost their influence in shaping public opinion, they can hardly in the nature of things "lift mediocrity to distinction" or "build reputations where there is no basis," for both these achievements require influence of the strongest kind. That newspaper criticism is not conducted on the principles of strict justice is merely to say it is a human production, but neither can it be so entirely subsidized by the theatre as to be entirely destitute of earnest honesty. At any rate, it seems usually enough in accord with popular opinion, whether leading or following it, to be justified by the latter, for it is at the bar of popular opinion that the actor seeks and receives a final verdict.

THE TALKING USHER.

Detroit Free Press.

THE NEW YORK DRAMATIC MIRROR thinks that one of the nuisances to which the long-suffering public are compelled to submit to is the nerve-destroying chatter that goes on in the auditorium during the performance. Any person who talked audibly during a church service would be politely requested by the sexton to desist or depart. Why should the usher allow this intolerable vulgarity and outrageous nuisance in a theatre because the offending individuals have paid for their seats? We think it the duty of managers to see that their ushers enforce the rule of decorous silence during the progress of the performance. THE MIRROR evidently overlooks the trifling circumstance that in most theatres the noisiest individuals are the ushers themselves. They usually wear boots that shriek every time they are trodden upon, and they slam down the seats of late comers with an explosive bang that kills the most exquisite musical passage or the most interesting bit of dialogue. They likewise eloquently and unrestrainedly argue the merits of the performance while it is in progress; and, at remote intervals, they have been known to engage in boxing bouts by way of side diversion. Nothing is said about their perfunctory applauding of performances, because that is done in the line of painful duty. The public are always ready to forgive them for that. As to the gabblers and prattlers, a determined man or woman can usually suppress them with a look like that which a hurt patient gives the dentist when the electrical drill slips off of the tooth. But the auditor cannot reach the usher who determines to make of himself what a distinguished advocate at the Detroit bar persists in calling a nu-*is*-ance.

THE CRITIC'S DIFFICULTIES.

Boston Post

Mr. George Edgar Montgomery, whose entertaining New York letters are familiar to the readers of the *Post*, writes in the current number of THE DRAMATIC MIRROR concerning "Newspapers and Actors." It is an article which sensitive people like Mansfield, for instance, would do well to read. The assumption of really clever artists that only that criticism of their work which is laudatory is just criticism is the most discouraging obstacle with which the conscientious critic has to contend. If we were to make any strictures upon Mr. Montgomery's reasoning, however, we should say that he exaggerates the difficulties of being conscientious. There are, it is true, too many newspapers dominated by what is called "counting room influence;" and often in such cases the really frank and outspoken writer on the theatre—or on any other subject—is pretty sure to be embarrassed by his employers. But it is equally true that in our best journals a higher moral tone prevails. Mr. Montgomery also errs in speaking of theatrical advertisements as a "subsidy." The very fact that managers every now and then attempt to influence newspapers by withdrawing their advertisements as a retort to an adverse criticism suggests that it is at least a subsidy which does not subsidize, and that managers who expect by paying for a certain advertising space to have the dramatic or editorial columns thrown in as a bonus are—in the case of newspapers that respect themselves—grievously disappointed.

MATTERS OF FACT.

Violette Mascotte, English soubrette, ingenue and specialty dancer, is at liberty.

The 148th Street Theatre, this city, under the management of Howard and Lilienstern, was successfully opened by the Hayward Comic Opera company on Monday evening at popular prices.

R. D. MacLean notifies actors and managers that he has purchased the manuscript, scenery, costumes and all properties belonging to Spartacus the Gladiator. Any parties producing this play, or making use of the title without Mr. MacLean's written consent, will incur the penalty of the law.

C. B. Cline, business manager of J. B. Polk, has just closed for a run of his star's new and successful American comedy, The Silent Partner, at a Broadway theatre next Summer. Mr. Polk will also, in all probability, open his season for 1890 in New York. Week stands will only be played during next season.

Alice Fisher is at liberty and may be engaged for leading roles.

John A. Lane is at liberty.

Dr. R. E. Townsend, of this city, is favorably spoken of by members of the profession as a specialist in throat, heart and lung diseases.

The Belle City Opera House, a new theatre at Racine, Wisconsin, will be opened on or about Feb. 1, 1890. The seating capacity is 1,050. The city has a population of 25,000 and the new Opera House is the only theatre in the place which is said to be an excellent town for amusements. The new theatre is under the management of the Clancy Brothers, who are booking first-class attractions for the balance of this and next season.

C. Sadakichi Hartmann, of this city, who graduated from the Saxon Meiningen company at Bayreuth and other European theatres, gives dramatic instruction. He makes a specialty of teaching the Delsarte system and make-up. He makes translations from all European languages, and has several new plays on hand.

Richard Marston, the scenic artist of Palmer's Theatre, who is at present in London, on business for Mr Palmer, may be addressed by cable care Charles Overton, London. Local communications for Mr. Marston will be received by Sidney Chidley, Scenic Department, Palmer's Theatre.

The Christmas number of THE DRAMATIC MIRROR with its prettily illuminated cover, contains more contributions of interest than is usual even with Christmas issues. There are contributions and verses, stories, and anecdotes or sketches, but all have something of interest to relate. The number is well illustrated and is richly worth the small price asked for it. It is the most elaborate theatrical publication of its kind ever issued in America.—*Albany Express.*

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THE ACTRESSES' CORNER.

REPUTATION.

Most of us start into this business with a deep-rooted and childlike idea that so long as we give no cause no ill will be said of us.

We mean genuinely and simply to give no cause, and as genuinely and more simply trust to being fairly reported.

Of course we say to ourselves that we shan't mind if anything is said, but saying so is only a form. We don't expect to be called upon not to mind.

Some day comes a "paragraf," and all our notions and bravery are upset.

The thousand and one things that may bring us comfort do not occur to us promptly. The "paragraf" blazes beyond everything.

Every one will see it. That is the first awful thought. That cruel, flippant, degrading "paragraf" is going to glare out from the column at every one just as it does at ourself.

Every one is going to think of it and weigh it and get an opinion from it, too. First, there are our friends who will get an ache in their throat, a rustling feeling in their hair at it—one or two will cover their eyes and want to come and take us away—another one will get a set line about the mouth thinking their solemn prophesy has come sadly true.

Then come up our pet enemies—who have clasped hands with us over our successes and said to themselves they wondered how it ever happened; they will laugh shortly and say, "See! she's just like anybody else, for all her airs." We get a warm gooseflesh feeling up our back at this thought and feel sick to remember what a lot of "I-told-you-so" people there are in the world.

Then those others who are ready to down any class because of the slip of one who don't even know us, but who will curl their lip up, saying to warmer-hearted friends of humanity: "It's only a question of time; here is another case." For a humiliating degraded moment it seems as if there are more of these people in the world by far than there are those to say the nay. Then there are the bitter ones who have whispered before and who now shout delighted: "See! What did I tell you? All alike—just a question of being found out—that's all!" Some few, too, who have only heard of us, but who hearing have thought—well, they will feel sorry—and keep their daughters the closer. Oh, the shame of it! And the people you must meet, who by hook or crook will drag mention of the wretched thing in, to see if you will wince! The people who will greet you with a subtle touch of familiarity now, and the cheery curiosity every one will feel as to whether it is really true. All the thoughts madden you. You long to have criers mount the housetops to shout your refutation of whatever the miserable, shallow charge may be. You long for a pile-driver to push the slanderous words down the throat of the ruffian who wrote them, and you want a grand-stand on Union Square upon which to perform the operation that all the multitudes who have read and had an opinion about the "paragraf" may see.

You had supposed that your reputation in the abstract was something about which you were not vitally concerned.

Often you have loftily asserted your modest desire to stand well in your own opinion, and a proportionate indifference to public opinion, *alias* Mrs. Grundy.

But that paragraph has put a new light on the whole thing. You find yourself sore, ashamed and sick at your helplessness to find redress. This brings you to thought of the editor. How could he, why should he, deal you such a poisoned stiletto stab? You don't even know the man! Why should he want to kill you so? Such a coward part to strike where there can be no defence, and at so frail a thing, so dear a thing as a woman's name. Oh, yes, you thought you "wouldn't mind," but you do. You remember, too, that people have been known to get hounded and discouraged by that sort of thing to a point beyond sore humiliation and fear of what may follow—to a point where they think and say, "What's the good—one has the name, why not the game." At this you feel for a moment absolutely alone in the world and wish you were dead.

Then, after the rage and shame which comes from thought of an untruth being so published, comes thought of the impertinence that probes into your private and personal affairs—your self, your heart, your thought.

You get an impulse, as strong as it is unwise, to write to all the papers, scorning to say one thing or another of the truth or untruth of the charge, but claiming and proclaiming your right to undisturbed pursuit of personal existence.

If you don't write to a paper or so it's because you are afraid it will somehow be turned against you. Meanwhile, ambition staggers, and you want to creep off somewhere and never be heard of again.

About this time every one begins to point out the "paragraf" to you or refer to it. At first you choke up and explain, feeling sure sympathy must be present when the brutal slur is spoken of. You soon observe that mild interest, and cheerful, if indifferent, satisfaction pervades your friends; they want to know all about it, but they don't really care a rap, it seems, to know that it's untrue.

You stone up into white rage and hate everybody; presently lift up your chin, saying to yourself that you "don't care," and go around with a fierce mouth and watery eyes, bleeding inside, and wondering why people are not good enough to stick knives into you, instead of saying, "By the way, did you see that paragraph?" etc.

I presume after the white rage passes all that I am going to say will occur to you, but if you could start in with it you might escape some heartache, so I am saying it.

In the first place, very few people see the "paragraf"—more than half of those who do never heard of you, or if they have don't care one way or another about what you are or who says so.

Many who see it understand the inside of this business well enough to explain the "paragraf" in any way except that it is a true statement of fact. Not that they care about you, but that on general principles they put down all "personals" as either "influence" or "spite," and always lies.

Of all who see it there are left just a very small number who are pleased, real downright pleased, and another few who are hurt for you.

Drop a tear here if you must; it's true that it takes very little to scar a name; still you have got all your career ahead of you and the record it makes must overbalance that one wretched squib, and the lots of others, too, that will come. Get right up on top of your pride; it isn't the whole world you are fearing, it's just a very few, and time will right you with them.

It is true enough that the papers have no right to go into your private life. Still, papers must live. The public is supposed to be interested in the private affairs of people who spend part of their lives in the eyes of the public.

Many papers, therefore, will print anything they can get hold of of such a person's private life. The editor does not care a bit whether it's true or not, and, bless your heart, he does not want to hurt you either—the paper must live, that's all. He hasn't a bit of a grudge against you. He must keep up his paper, that's all, no matter who goes down. Scratch off your rage against the man for what you consider his personally directed brutality.

It's a good deal the same way with the people who swarm about you and goad you to madness referring to the unhappy thing.

They are not animated by a bloodthirsty desire to see you suffer, or to rejoice in a step down for you. Most of them think just the same as ever of you. Some think a little more of you because you are of importance enough to have a "paragraf" written about you at all. Those who think it is true, thought just as badly of you before, anyhow—those who think it isn't are interested in finding out if it is. They don't really enjoy your humiliation—they enjoy the "paragraf." It's more interesting to read that William goes home and beats his wife than that the excellent fellow goes home and treats her well. I don't say it's more edifying, but it's more interesting. And the public who finds it so hasn't any grudge against the wife either.

Don't let your heart be torn, therefore, by fancying people observe your humiliation with gloating satisfaction. If you betray the fact that you are sorely hurt, they will probably be interested. Disclosure of each other's hurts and heart throbs is always interesting to fellow humans in a cold-blooded way—so just brace up, and show nothing. Let them enjoy the "paragraf"—don't give them a chance at yourself.

It will all blow over anyhow in a very little while; your friends will believe you—before you get through you enemies will, too. Enemies? Nonsense! People haven't really time to be each other's enemies—outside of melodrama. There is more good will than ill in the world; good will outlasts things less good. Bob says: "Don't you fret! there are always people ready to walk over you." Even so! That's because they want to get somewhere, not because they want to walk on you. You must get there first, or get out of the way—that's all.

People don't do things to hurt us, but to help themselves or amuse themselves or comfort themselves.

POLLY.

Selah—! and a P. S.

Our life is Bohemian, of course. Every one must draw their own lines, but I want to suggest that when we find convenience or conscience, or complication, makes us take a course not along acceptable lines we must not expect people to think it's all right because we are doing it. After all, we will be judged by what we do, not by what we are. By all means be loyal to your own sense of right, but don't expect people to give you credit for being better than you seem.

If circumstances or an unwise idea of right or justice runs you into a complicated or apparently questionable position part of your bravery must display itself in facing the penalties of "talk," printed or otherwise.

If you incur this penalty for mere caprice or amusement, it serves you right to suffer over it. There is a dose of truth! Forgive me if it hits.

P.

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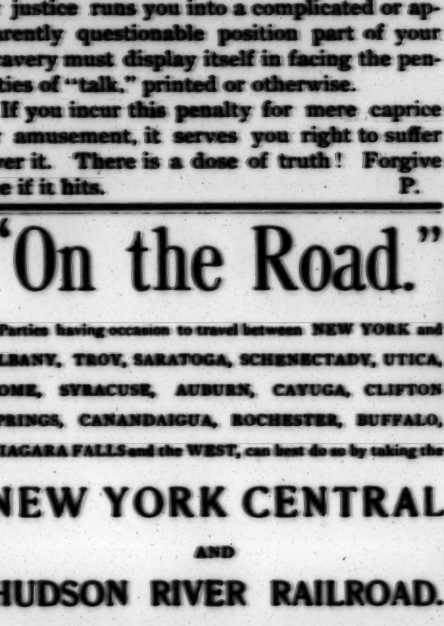

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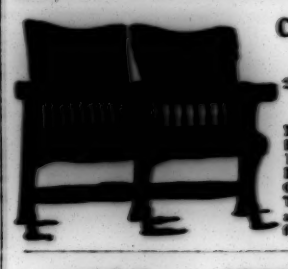

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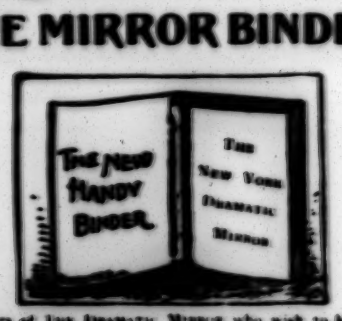

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